DESCRIPTIVE AND HISTORICAL

CATALOGUE

OF THE

PICTURES

IN

London —

THE NATIONAL GALLERY;

WITH

Biographical Notices of the Deceased Painters.

BRITISH AND MODERN SCHOOLS.

By Authority.

SIXTY-NINTH EDITION.

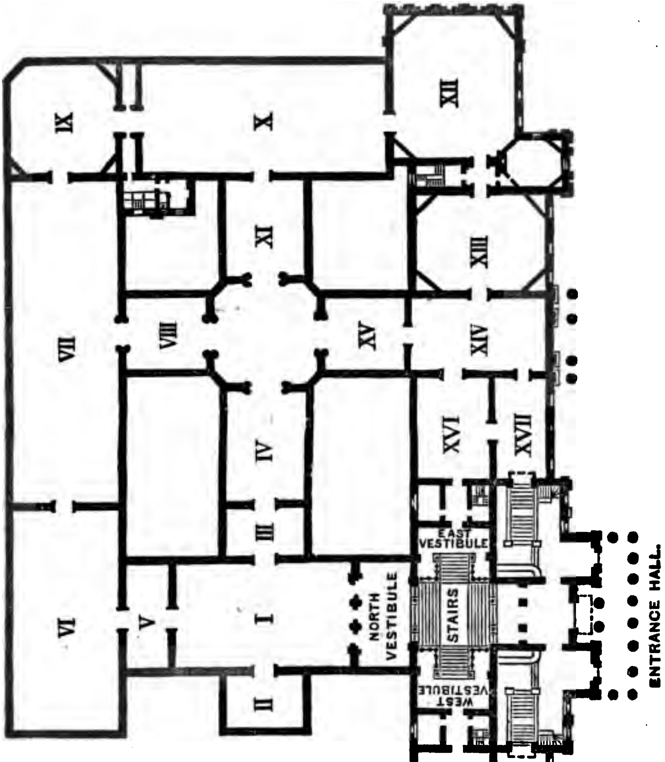
LONDON:

PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,

AND SOLD AT THE GALLERY.

1895.

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North Vestibule—*Early Italian Schools.*
I.—*Tuscan School (15th & 16th century).*
II.—*Sienese School, &c.*
III.—*Tuscan School.*
IV.—*Early Flemish & German Schools.*
V.—*Ferrarese & Bolognese Schools.*
VI.—*Umbrian School, &c.*
VII.—*Venetian & Brescian Schools.*
VIII.—*Paduan & early Venetian Schools.*
IX.—*Schools of Lombardy & Parma.*
X.—*Dutch & Flemish Schools.*
XI.—*Dutch & Flemish Schools.*
XII.—*Dutch & Flemish Schools (including the Peel Collection).*
XIII.—*Late Italian Schools.*
XIV.—*French School.*
XV.—*Spanish School.*
XVI.—*Old British School.*
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XIX.—*British School.*
XX.—*Modern British School.*
XXI.—*Modern British School.*
XXII.—*Turner Gallery.*
Octagonal Hall—*Miscellaneous.*
East Vestibule—*Old British School.*
West Vestibule—*Old British School.*

PLAN OF THE NATIONAL GALLERY.

NOTICE.

In using this Catalogue in the Gallery, reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue, where the order is alphabetical. Should the name of the master on the picture frame from any cause not be easily legible, it may be found by referring to the number in the Index list, page 9, corresponding with the number of the picture.

The National Gallery is open to the public *free* on Mondays, Tuesdays, Wednesdays, and Saturdays throughout the year during the following hours:—

January	From 10 A.M. until 4 P.M.
February, March	From 10 A.M. until dusk.
April	From 10 A.M. until 6 P.M.
May, June, July, August	From 10 A.M. until 7 P.M.
September	From 10 A.M. until 6 P.M.
October, November, December	From 10 A.M. until dusk.

The Gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M. in summer, and 4 P.M. in winter, and to the Public on the same days after 11 o'clock A.M., and up to the same hours, *by payment of sixpence.*

THE

NATIONAL GALLERY.

THE British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein, Esq., which thus formed the nucleus of the present national collection.

The establishment of a National Gallery had long been desired, and His Majesty George IV. is said to have been the first* to suggest the propriety of purchasing the Angerstein collection. Sir George Beaumont, also, and the late Lord Dover, then the Hon. George Agar Ellis, took an active part towards the accomplishment of this object. Lord Dover first brought the subject before Parliament in 1823;† and Sir George Beaumont was so desirous to see a National Gallery established, that he offered to give his own pictures to the nation as soon as the Government should allot a proper place for their reception.

The Angerstein collection, consisting of thirty-eight pictures,‡ was accordingly secured to the nation, and a grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3,000*l.* for the incidental expenses.§

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* Hansard, *Parliamentary Debates*, speech of Sir C. Long, April 2, 1824.

† Hansard, *Parliamentary Debates*, July 1, 1823; Cunningham, *Lives of the most Eminent British Painters, &c.*; Sir George Beaumont, vol. vi.

‡ The entire collection was not included in the Government purchase; a few pictures were excepted. See the *Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*, by John Young, fol. 1823, which contains etchings of all the pictures.

§ Hansard, *Parliamentary Debates*, April 2, 1824; and the *Report from the Select Committee on National Monuments and Works of Art, with the Minutes of Evidence and Appendix*, 1841. Appendix.

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824.

In 1826, pending the erection of a suitable building, Sir George Beaumont, following out his promise, made over to the Trustees of the British Museum in trust for the National Gallery, sixteen valuable works by old masters; and in 1831 the Rev. William Holwell-Carr bequeathed thirty-five pictures by a similar arrangement. The last extensive bequest in the department of the "Foreign Schools" was that of Mr. Wynn Ellis, in 1876, comprising ninety-four pictures. Other donations and bequests of great value, though numerically less important than those above noted, have from time to time augmented the treasures of the collection. In the department of the "British and Modern Schools" the largest additions as yet made to the Gallery by private munificence are the bequest of Mr. Robert Vernon, in 1847, consisting of one hundred and fifty-seven pictures, and that of Joseph Mallord William Turner, R.A., in 1856, embracing a hundred and five works in oil and an immense number in water-colours and pencil by his own hand. Special mention may also be made of those works by John Constable, R.A., which have been presented, or bequeathed, by the family of the painter; as well as one splendid example presented by Mr. Henry Vaughan.*

The resources of the Gallery have been increased by the following pecuniary bequests for the purchase of pictures:—

				£
In 1864	from	Mr. Thomas Denison Lewis	-	10,000†
,, 1878	,,	Mr. Richard Charles Wheeler	-	2,612
,, 1881	,,	Mr. Francis Clarke - -	-	23,104
,, 1885	,,	Mr. John Lucas Walker -	-	10,000

In 1890, Messrs. N. M. Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes, each contributed 10,000*l.* towards the purchase of three pictures from the Longford Castle collection.

* See the tabular list of donations and bequests appended to this catalogue.

† By the conditions of the Lewis and the Clarke bequests the interest only of the invested capital can be used.

Without a continuance of State support, however, the National Gallery would have remained deficient as a representative collection, and wanting in some of its most important contents. Between 1825, after the purchase of the Angerstein pictures, and 1855, a series of chosen works were added to the Gallery by means of special grants from the Government. In the latter year the establishment was reconstituted by a Treasury Minute, and a Board of Management was appointed consisting of a limited number of Trustees and a responsible Director. To this Board was entrusted the control of a subsidy to be annually voted by Parliament for the purchase of pictures. Under this system, and with such means at hand, the National Gallery has gradually taken its place abreast of the great continental institutions of its class. In more than one instance, however, where the regular annual grant would not have sufficed for the purchase *en bloc* of some important collection, or of some picture of especial value, the Government has stepped in, and recommended to Parliament an advance in aid. Such happened in the case of the Peel Collection, in 1871, and again in 1885, when the "Ansidei Raphael" as well as the equestrian portrait of Charles I. by Van Dyck were acquired for the Gallery, and again in 1890, when the Longford Castle pictures were purchased.*

The entire Collection now consists of more than 1,457 pictures, of which about 180 are on loan to other Departments and to provincial institutions, while 1,237 are exhibited at the National Gallery.

The original portion of the present building facing Trafalgar Square was erected at the national expense, after a design by William Wilkins, R.A., architect, and was originally intended to accommodate both the National Gallery and the Royal Academy. It was commenced in 1832, and the east wing dedicated to the former institution was opened to the public April 9, 1838. In 1869, on the removal of the Royal Academy

* Tabular lists of all purchases made for the collection, whether in the department of the foreign or in that of the British Schools, will be found appended to the respective catalogues of those schools.

to Burlington House, the entire building, as it then stood, was given up to the National Gallery, but was already insufficient for the lodgment of the increased Collection. In the year 1876 the new wing, erected from a design by the late Mr. E. M. Barry, R.A., was added, and the Vernon Collection, which had been temporarily exhibited at the South Kensington Museum, was removed to this Gallery.

In 1885–87 the Gallery was still further enlarged by the addition of a new staircase directly accessible from the grand portico, and terminating in three vestibules, of which the central one opens into the first of two large and three smaller new rooms communicating with those of Mr. Barry's wing. In the substructure, on the groundfloor level, were provided two large studios or repairing rooms, and several smaller apartments together with store rooms and other offices.

These last alterations were executed by Her Majesty's Office of Works, under the superintendence of Mr. J. Taylor, of that Department.

INDEX

TO THE

NAMES OF THE MASTERS OF THE PICTURES IN THE NATIONAL GALLERY—BRITISH AND MODERN SCHOOLS,

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

THE BRITISH AND MODERN SCHOOLS AS REPRESENTED IN THE NATIONAL GALLERY.

DECEASED MASTERS.

Dobson, William	1610–46
Hogarth, William	1697–1764
Scott, Samuel	—— 1772
Hudson, Thomas	1701–79
Nebot, B.	——? ——?
Battoni, Pompeo Girolamo	1708–87
Wilson, Richard, R.A.	1713–82
Brompton, Richard	—— 1782
Reynolds, Sir Joshua, P.R.A.	1723–92
Stubbs, Geo., R.A.	1724–1806
Cotes, Francis	1725–70
Gainsborough, Thomas, R.A.	1727–88
Morland, Henry R.	1730 ?–1797
Zoffany, Johann, R.A.	1733 ?–1810
Wright, Joseph	1734–97
Romney, George	1734–1802
Copley, John Singleton, R.A.	1737–1815
Fuseli, Henry, R.A.	1741–1825
Daniell, Thomas, R.A.	1749–1840
Beaumont, Sir George, Bart.	1753–1827
Stothard, Thomas, R.A.	1755–1834
Raeburn, Sir Henry, R.A.	1756–1823
Blake, William	1757–1827
Nasmyth, Alexander	1758–1840

Hoppner, John, R.A.	1759–1810
Abbott, Lemuel F.	1760–1803
Opie, John	1761–1807
Morland, George	1763–1804
Arnald, George, A.R.A.	1763–1841
Devis, Arthur William	1763–1822
Westall, Richard, R.A.	1765–1836
Glover, John	1767–1849
Crome, John	1769–1821
Lawrence, Sir Thomas, P.R.A.	1769–1830
Barker, Thomas	1769–1849
Ward, James, R.A.	1769–1859
Halls, John J.	? ?
Phillips, Thomas, R.A.	1770–1845
Shee, Sir Martin A., P.R.A.	1770–1850
Turner, Joseph M. W., R.A.	1775–1851
Constable, John, R.A.	1776–1837
Schetky, John C.	1778–1874
Jackson, John, R.A.	1778–1831
Callcott, Sir Augustus W., R.A.	1779–1844
Cotman, John Sell	1782 ?–1842
Pickersgill, Henry W., R.A.	1782–1875
Wilkie, Sir David, R.A.	1785–1841
Nasmyth, Patrick	1786–1831
Mulready, William, R.A.	1786–1863
Fraser, Alexander, A.R.S.A.	1786–1865
Jones, George, R.A.	1786–1869
Etty, William, R.A.	1787–1849
Collins, William, R.A.	1788–1847
Vernet, Emile Jean Horace	1789–1863

Good, Thomas Sword	1789–1872
Linton, William	1791–1876
Linnell, John	1792–1882
Cruikshank, George	1792–1878
Danby, Francis, A.R.A.	1793–1861
Eastlake, Sir Charles Lock, P.R.A.	1793–1865
Stanfield, Clarkson, R.A.	1793–1867
Newton, Gilbert S., R.A.	1794–1835
Leslie, Charles R., R.A.	1794–1859
Stark, James	1794–1859
Bell, John Zephaniah	1794–1883
Scheffer, Ary	1795–1858
Herring, John F.	1795–1865
Roberts, David, R.A.	1796–1864
Lee, Frederick R., R.A.	1799–1879
Lancaster, R. H.	—— 1850
Webster, Thomas, R.A.	1800–86
Holland, James	1800–70
Bonington, Richard P.	1801–28
Woodward, Thomas	1801–52
Morton, Andrew	1802–45
Lance, George	1802–64
Landseer, Sir Edwin, R.A.	1802–73
Lewis, John F., R.A.	1805–76
Hart, Solomon A., R.A.	1806–82
Dyce, William, R.A.	1806–64
Poole, Paul F., R.A.	1810–79
Scott, William Bell, H.S.R.A.	1811–90
Cooke, Edward W., R.A.	1811–80
Dyckmans, John L.	1811–88

Creswick, Thomas, R.A.	1811–69
Maclise, Daniel, R.A.	1811–70
Willcock, George Barrell	1811–52
Müller, William J.	1812–45
Egg, Augustus L., R.A.	1816–63
Ward, Edward M., R.A.	1816–79
Bonvin, François S.	1817–88
Mason, George H., A.R.A.	1818–72
Seddon, Thomas	1821–56
Brown, Ford Madox	1821–93
Rossetti, Gabriel C. D.	1828–22
Bridell, Frederick L.	1831–63
Walker, Frederick, A.R.A.	1840–75
Lawson, Cecil G.	1851–82*

LIVING MASTERS.

Armitage, Edward, R.A.

Frith, William Powell, R.A.

Goodall, Frederick, R.A.

Horsley, John Callcott, R.A.

* See Biographical Memoirs of deceased Masters, in the Catalogue, arranged alphabetically.

N.B.—The works of Battoni, Loutherbourg, Ary Scheffer, Mdlle. Rosa Bonheur, Charles Poussin, Dyckmans, Clays, Emile J. Horace Vernet, and François S. Bonvin, are at present catalogued with the works of the British School.

CATALOGUE.

ABBOTT (Lemuel Francis),

A native of Leicestershire; was born in 1760. At the age of fourteen he became a pupil of Francis Hayman, and subsequently followed Art as a portrait painter. He was an occasional exhibitor at the Royal Academy between 1788 and 1800. Several of his works, including a portrait of Lord Nelson, are in the National Portrait Gallery. He died in 1803.

No. **1198.** *Portrait of Mr. Henry Byne, of Carshalton, Surrey.*

Life size; bust length; face turned to the left. Painted when the sitter was, apparently, about thirty years of age. Dressed in a blue coat with brass buttons and a white muslin cravat. The face is clean shaven, and the hair of the head powdered. Dark background. Mr. Byne, a landed proprietor in Surrey, was first-cousin to General Byne Skerrit, who fell at the battle of Bergen-op-Zoom.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Presented in 1885, by Miss Catherine C. Lippincott (late of Brighton).

ARMITAGE (Edward), **R.A.**

No. **759.** *The Remorse of Judas.*

"Then Judas which had betrayed him, when he saw that he was condemned repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that."—*Matthew* xxvii., 3, 4.

Four figures half length; life size. On canvas, 4 ft. 2 in. *h.* by 6 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1866. Presented by the painter in the same year.

ARNALD (George), **A.R.A.,**

Born in 1763, was elected an Associate of the Royal Academy in 1810, when he exhibited two works, viz.:—"A view of London

from Greenwich Park," and a figure piece, entitled, "Pyramus and Thisbe." In the following year his name appears in the Royal Academy Catalogue as "Landscape Painter to H.R.H. the Duke of Gloucester," and as an exhibitor of two other pictures, viz.:—"A composition from a description of Pœstum, by the Abbé Dupaty," and a "View in Westmoreland: Morning." In 1812 he exhibited a view of "Coleorton Hall, the seat of Sir G. Beaumont," a "Cottage scene," "Interior of Howden Church, Yorkshire, with a funeral by torchlight," "A storm," and a "View of the Town of Bedford, with the old bridge in a state of demolition." In 1813 five other works appeared, among them one illustrating a classic myth:—"The boar that killed Adonis brought before Venus."

From this time Arnald contributed for many years annually to the Royal Academy Exhibition, sending on one occasion as many as eight pictures, but in 1820 and 1826 his name is absent from the catalogue. He seems to have travelled and painted on the Continent, and among the results of his labours is a series of views on the River Meuse, from Liege to Mezieres, engraved in mezzotint from his drawings, and accompanied by descriptive text written by the author. The date of this publication is uncertain, but the drawings for it were probably made after the peace of 1815. Arnald died in 1841.

No. **1156.** *On the Ouse, Yorkshire.*

A view looking across the river towards the opposite bank, where, on the left of the scene, two sailing barges are moored and a boat has been hauled ashore. To the right is the end of a stone wall or jetty with mooring rings attached. In the middle distance is a bridge, behind which rises a lofty building, apparently erected on the remains of an ancient castle. In the background trees and other buildings. The sky, across which storm clouds are drifting, is illumined towards the right by a sunset glow.

Painted on canvas 4 ft. 7 in. *h.* by 8 ft. 8 in. *w.*

Purchased out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

BARKER (THOMAS)

Was born in 1769 near the village of Pontypool, in Monmouthshire. His father, also a painter, afterwards settled in Bath, and here the son found a valuable patron in Mr. Spackman, a coach builder, who furnished the young painter about 1790

with the means of visiting Rome. This proved of great advantage to him, though Barker's taste was chiefly for landscape and rustic subjects, following somewhat in the steps of Gainsborough, who had gained a great reputation at Bath. Barker, however, painted also occasionally portraits and religious pieces. His career was a successful one; he settled at Bath, where, and in the neighbourhood, his works are still principally to be seen, and where he died on the 11th of December 1847.* He exhibited many works at the British Institution, but his name very seldom occurs in the catalogues of the Royal Academy; his brother Benjamin, also a good landscape painter, settled at Bath, was a more frequent exhibitor there. Thomas Barker's most remarkable work is the large fresco painted in his house at Sion Hill, Bath, representing "The inroad of the Turks upon Scio, in April 1822." A very popular picture was his "Woodman," a copy of which in needlework by Miss Linwood was exhibited for many years in Leicester Square: the subject was described or illustrated by a quotation from Cowper's "Task."

No. **1039.** *Landscape; perhaps on the Somerset Downs.*

In the foreground a clover field in which peasants are working or resting, and a donkey stands waiting for his load. In the distance a level country, and a river with hills beyond it.

On canvas, 2 ft. 2 in. *h.* by 3 ft. 3 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

No. **1306.** *Landscape, with Figures and Cattle.*

The foreground is occupied by a flock of sheep and a sheep dog followed by rustics on horseback, who have just reached the brow of a hill on a wild road passing through mountainous country. On the right rises a rugged mass of rock. On the left two peasant women sit conversing by the roadside. In the middle distance is a thickly wooded glen with undulating moorland beyond. Above the horizon dark grey clouds are gathering, suggestive of a thunderstorm.

On canvas, 2 ft. 8 in. *h.* by 3 ft. 8½ in. *w.*

Purchased from Mrs. Briggs, from the interest of the "Lewis Fund" in 1890.

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* *Art Union* for 1848.

BATTONI (Pompeo Girolamo)

Was born at Lucca in 1708, and for a time followed the business of his father, who was a goldsmith, but having shown an early taste for pictorial art he was sent to Rome, where he is said to have studied under Sebastian Conca, and to have greatly admired the works of Raphael. He painted many subject pictures which have found place in the public galleries of Europe, but it was in the field of portraiture that he had most practice and in which he most excelled. During his professional career he seems to have been honoured by an extraordinary number of commissions in this branch of art from Royal personages. His good fortune in this and in other directions, though no doubt due in a great measure to his own merit, was perhaps accentuated by the fact that in Italy, during the middle of the last century, the standard of taste and skill in painting was not high, and he had but few rivals. Battoni died at Rome in 1787.

No. **1361.** *Portrait of Sir Richard Lyttelton, K.B.* Died 1770.

Master of the Jewel Office. Fourth son of Sir Thomas Lyttelton, Bart. Life size; seated; three-quarter length; nearly full face. Dressed in a blue velvet coat and breeches, white satin waistcoat embroidered with sprigs, and white cravat. On his breast he wears the Ribbon and Grand Cross of the Bath. His right arm rests on a table, the hand holding a letter addressed to himself. Dark background, with a plumed helmet on the left. Painted at Rome.

On canvas, 4 ft. 5 in. *h.* by 3 ft. 2¼ in. *w.*

Bequeathed by Marianna Augusta Lady Hamilton, with other pictures, to the Nation.

BEAUMONT (Sir George H.)

Seventh baronet of the ancient family of the Beaumonts, of Stoughton Grange, Leicestershire, was born at Dunmow, in Essex, in 1753. He succeeded to the baronetcy in 1762, and was educated at Eton and at New College, Oxford. In 1778 he married Margaret Welles, granddaughter of Lord Chief Justice Welles, and in 1782 he made a tour, with Lady Beaumont, in Italy. During this tour he improved a taste which he had always shown for the fine arts, and became a painter, having already had some instruction from Richard Wilson in landscape painting, the branch of the art which he adopted. He had, however, a generally cultivated taste in all matters of art, and he was ever the kind friend and the liberal patron of artists. His munificent

donation of his own collection of pictures to the National Gallery has been already noticed in this catalogue (p. 5). Sir George was returned to Parliament, for Beeralston, in 1790. He died at the family seat of Coleorton in Leicestershire, Feb. 7, 1827.*

No. **105.** *A Small Landscape.*

The wooded bank of a river, with a dark cluster of trees in the middle ground; two figures in full light in the foreground; mountains in the distance, and a stormy sky.

Engraved by R. Brandard, for Jones's *National Gallery of Pictures, &c.* On panel, 7½ in. *h.* by 9½ in. *w.*

Presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

No. **119.** *A Landscape, with Jaques and the wounded Stag.*

From Shakspeare's "*As You Like It,*" Act ii.

. . . . . . "He lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish."

A woody landscape, representing a scene in the Ardennes. In the midst is a running stream, arched over by spreading oaks, admitting a gleam of light from the distance. Jaques, part only of whose figure is seen, reclines under the shade of an old oak in the foreground, and is contemplating the wounded stag drinking on the opposite side of the stream. In the middle distance is a small herd of deer, disturbed by the approach of a huntsman and his dogs.

Engraved by J. C. Bentley, for Jones's *National Gallery.* On canvas, 2 ft. 6 in. *h.* by 3 ft. 4 in. *w.*

Painted in 1819; presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

BEECHEY (Sir William), R.A.,

Was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But having a strong love for Art, he determined to follow painting as a profession, and in 1772 he obtained admission as a student into the Royal Academy of Arts in London. He soon obtained reputation as a portrait-painter, and became ultimately one of

* Jones, *National Gallery of Pictures, &c.*; there is a life of Sir G. Beaumont and some account of the origin of the National Gallery, in Cunningham's *Lives of the most Eminent British Painters, Sculptors, and Architects,* vol. vi.

the most distinguished of that class. In 1793 he was elected an associate of the Royal Academy, and was appointed in the same year portrait-painter to the Queen. He was elected an academician in 1798, after the completion of his large equestrian picture of George III., the Prince of Wales, and the Duke of York, attended by Generals Dundas, Sir W. Fawcett, and Goldsworthy, reviewing the Third and Tenth Dragoons; for this picture, which is now at Hampton Court, he was knighted; being the first artist since Sir Joshua Reynolds who had received that honour: West had declined it. Sir William died at Hampstead in 1839, at the advanced age of 86.* He has surpassed all other painters in the number of his contributions to the Royal Academy exhibitions, exhibiting in sixty-four years 362 portraits.

No. **120.** *Portrait of Joseph Nollekens, R.A., Sculptor.*

Nollekens was a distinguished sculptor of busts, and the predecessor of Sir Francis Chantrey in the public favour in this respect. He died, possessed of great wealth, in London, in 1823, aged eighty-six.†

Engraved by C. Turner, A.R.A. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery, in 1835, by the Rev. R. E. Kerrick.

BELL (John Zephaniah)

Was born at Dundee in 1794; his father was a tanner. He studied at Edinburgh University, and also under private tuition. Although he had chosen Law as his profession, it soon became evident that his talents lay mainly in the direction of Art. He therefore came to London, bringing with him letters of introduction to Sir David Wilkie and others, and entered the Schools of the Royal Academy, where he studied under Mr. Shee, the future President. He next visited Paris and worked in the *atelier* of the Baron de Gros. In that city, Bell found a generous patron in the Earl of Airlie, who commissioned him to decorate the dining room in Cortachy Castle with incidents from the lives of his ancestors.

In 1825 he went to Rome, and after working there for fifteen months returned to Scotland, where, in 1831, he married Miss Jane G. Hay Campbell, an Argyllshire lady.

In 1833 Bell went to Lisbon to paint a full length portrait of the Queen Maria for the Town Hall of Oporto.

On the pressing recommendation of Sir D. Wilkie, in 1837, he undertook the direction of the School of Design in Manchester,

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* *Art Union Journal,* 1839. The large picture of the "Review" has been engraved by James Ward, R.A.

† J. T. Smith, *Nollekens and his Times,* &c., London, 1828.

an office which he held for five years. He then returned to London and chiefly occupied himself in producing designs on a large scale for the decoration of public buildings. Among these were the cartoons he executed for the Great Competition in Westminster Hall—for one of which he received a prize of 250*l.*

He died at his residence in South Kensington on the 28th of January 1883, in the 89th year of his age.

No. **1392.** *Cardinal Bourchier urging the Widow of Edward IV. to let her Son out of Sanctuary.*

In the centre of the picture, the youthful Prince, clad in black, clings to the Queen, who is also draped in deep mourning and surrounded by her attendants. Towards the right of the foreground the Cardinal, whose back is turned to the spectator, but whose face is seen in profile, raises his hands with an appealing gesture. Near him stand other ecclesiastics and a page or acolyte. On the right, through the open door of the convent hall, are seen the halberds of a troop of soldiers on guard. On the left is a servant cording a trunk.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 9½ in. *w.*

Presented by the painter's widow in 1893.

BLAKE (William).

William, the second child of James and Catherine Blake, was born November the 28th, 1757, in London, at No. 28 in Broad Street, Golden Square. His father, who was a hosier, sent him to Parr's drawing school in the Strand, where the boy had opportunity to copy casts from the antique. At fourteen years of age he was apprenticed to James Basire, the second engraver of that name, with whom he remained seven years.

His apprenticeship ended, Blake studied for a time in the "Antique Schools" of the then newly founded Royal Academy. He also drew there from the living model. Thrown now upon his own hands, though still living with his father, he accepted employment from publishers, engraving for various works illustrations designed by others. Thus he became acquainted with Stothard, who, numbering about as many years as Blake, was already making designs for book illustration. Stothard introduced him to Flaxman, between whom and Blake a lasting friendship sprang up. In 1782 Blake married Catherine Boucher, whose steady love and devotion sustained him in many a trying hour. In 1784 his father died; and in the same year Blake, in company with

Parker, an engraver, set up a shop for the sale of prints next door to his elder brother, who now succeeded to the hosiery business. But the partnership did not last long, and Blake removed to Poland Street. Working hard at his profession, and too often engaged on subjects little congenial to him, he continued struggling to gain a livelihood. His drawings occasionally found their way into the exhibitions of the Royal Academy, but probably remained unsold.

The death in 1787 of his young brother Robert, whom he had taken to live with and study under him, afflicted him deeply. It was in the following year that Blake produced that remarkable combination of exquisite verse and artistic loveliness of design, the "Songs of Innocence."

In the year in which it was published (1789), Blake engraved in a similar manner the mystical "Book of Thel," also a combination of writing and illuminated design. In 1790 appeared the "Marriage of Heaven and Hell," in which volume the text is printed in tone, the designs gorgeously coloured. In the succeeding year he found a sympathetic publisher in Johnson, of St. Paul's Churchyard, to whom he was introduced by Fuseli. Between 1793 and 1794 "The Gates of Paradise," "A Vision of the Daughters of Albion," and "America" appeared, all with marginal designs. The return from Rome of his friend Flaxman in the latter year caused Blake to be intrusted with the engraving, under Piroli's direction, of Flaxman's designs to the "Odyssey." Then also appeared the "Songs of Experience," a counterpart of the "Songs of Innocence," of similar form, of equal beauty, but in matter graver and sadder. In 1796 he received a commission to draw and engrave illustrations to Young's "Night Thoughts."

In 1821 Blake removed from South Molton Street to 3, Fountain Court, Strand, where he resided till his death. He was employed by Dr. Thornton to illustrate an edition of Virgil's "Pastorals," intended for school use. The drawings, small, and highly poetic in conception, were cut on wood by Blake, his first essay in that process. In 1823 Dr. Butts bought from Blake a set of coloured drawings illustrating the book of Job. A repetition of these, with some differences, was made for the late John Linnell, who had now become Blake's devoted friend. He induced Blake to study the engravings of Divier, Marc Antonio, and Bonasoni; and the results of that study, so far as method is concerned, are perceptible in Blake's finest set of engravings,—the series from the original "Illustrations to the book of Job." A vivid and weird ideality, a sense of beauty and terror, and a primæval simplicity pervade these wondrous inventions. Blake was then verging on his seventieth year. Yet

he afterwards drew and partly engraved, at Linnell's instigation, the illustrations of Dante's "Inferno," in which the imaginative power appears as strong as ever.

Supported by the generous aid of Linnell, who supplied it under the name of advances in hand for the work last named, Blake's mortal frame succumbed, his mind never, to the touch of time and disease. He died in the arms of his faithful wife on the 12th of August 1827. During his later years, appreciating friends surrounded him, most of them younger, some very much younger, than himself; of these were Linnell, Aders, Crabb Robinson, Calvert, Tatham, Samuel Palmer, and Mr. George Richmond (R.A.) who was amongst the few devoted ones that followed the remains of Blake to their final resting-place in Bunhill Fields Cemetery. Blake produced an immense number of drawings, as well as several paintings in a method which it pleased him to call fresco. A complete list of his works, carefully composed and annotated by Mr. W. M. Rossetti, will be found appended to Gilchrist's "Life of William Blake," a work which contains all that is known of this pure-hearted, single-minded poet-artist. Of his poetry this is not the place to speak.

No. **1110.** *The Spiritual Form of Pitt guiding Behemoth.*

"He is that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war. He is commanding the Reaper to reap the Vine of the earth and the Ploughmen to plough up the cities and towers."

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Purchased in 1882, from the Executors of the late Mr. Samuel Palmer, the landscape painter.

No. **1164.** *The Procession from Calvary.*

The body of Our Lord, rigid in death, and stretched upon a bier, is borne on the shoulders of four disciples, while a fifth (St. Peter?) walks by the side leaning on a staff. The Virgin, whose hands are clasped in prayer, follows the bier. Behind her are two of the holy women.

All the figures, which are about seven inches in height, wear long straight robes reaching to the ground. On the Virgin's head is a white linen veil, which descends to her feet. Background of trees and buildings, with Mount Calvary in the distance. Blue sky streaked with white horizontal clouds.

Painted on paper affixed to cardboard, 10½ in. *h.* by 1 ft. 2¾ in. *w.*

Presented by Mr. Francis T. Palgrave, 1884.

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BONHEUR (Mdlle. Rosaline).

No. 621. *"The Horse Fair."*

Men trotting out horses in the bright sunshine; some riding them, others leading them by cords; some coming forward, others retiring. To the spectator's right an avenue of trees, with groups of lookers on; the effect broken up by glimpses of sunshine.

On canvas, 3 ft. 11 in. *h.* by 8 ft. 2½ in. *w.* Engraved on a large scale by Thomas Landseer, and smaller by G. C. Lewis.

Painted in 1848, a repetition from a larger picture. Bequeathed by Mr. Jacob Bell in 1859.

BONINGTON (Richard P.)

Was born in the village of Arnold near Nottingham, October the 25th, 1801. His father, who was a landscape and portrait painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French; he became a student of the Ecole des Beaux Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape painting, working often in water-colours; his subjects are mostly marine or river views.

Having obtained considerable reputation in Paris, Bonington visited Italy, where in Venice he found ample materials suited to his especial taste, and executed some elaborate views there, both in oil and in water-colours. By the exhibition of some of these works he acquired great reputation also in England. He died of decline, in London, on the 23rd of September 1828, shortly after his return from a second visit to Paris, not having quite completed his twenty-seventh year.

Sir Thomas Lawrence, writing to a friend on attending Bonington's funeral, remarks, "I have never known in my own time an early death, of talent so promising, and so rapidly and obviously improving."*

Bonington exhibited only four pictures at the Royal Academy: "A Scene on the French Coast," in 1827; and the three following in 1828: "Henry III. of France," a "Coast Scene," and "The Grand Canal, with the Church of La Vergine della Salute, Venice."

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* Cunningham's *Lives of British Painters, &c.*

No. **374.** *The Column of St. Mark, Venice.*

The column supports the winged lion, the attribute of St. Mark, in bronze; this and the other column on the right, which supports the marble statue of St. Theodore, the first patron of Venice, are known as the *Colonne della Piazzetta.* They were brought from the East early in the twelfth century, by the Doge Domenico Micheli, and were erected in their present position by Niccolo Barattieri in 1180. The statue of St. Theodore was placed on the column in 1329; the lion of St. Mark, a work of later date, was carried to Paris in 1797, but restored to its original position in 1816.

Engraved by J. B. Allen. On canvas, 1 ft. $5\frac{1}{4}$ in. *h.* by 1 ft. $2\frac{1}{2}$ in. *w.*
Exhibited at the British Institution in 1826. VERNON COLLECTION.

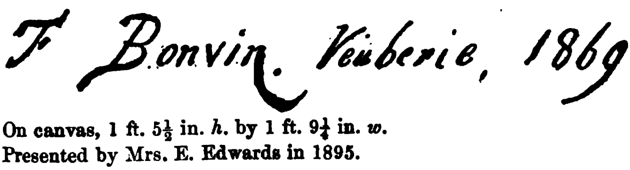
BONVIN (FRANÇOIS SAINT),

A French painter both of landscape and interiors with figures, was born at Vaugirard, Paris, on the 22nd of November 1817. He was the son of a *garde-champêtre*, and received his early art education in the Drawing School of the Rue de l'École de Médicine. For thirty years he was a constant exhibitor at the Salon, and in 1870 he received the Order of the Légion d'Honneur. The latter part of his life was clouded by ill-health. He died in 1888.

No. **1448.** *A Village Green in France.*

A broad level pasturage on which cows are grazing. On the right hand of the picture is a row of trees which cast their shadows on the grass. In the background a hedge divides the enclosure from distant woodland and scattered buildings.

Signed and dated.



On canvas, 1 ft. $5\frac{1}{2}$ in. *h.* by 1 ft. $9\frac{1}{4}$ in. *w.*
Presented by Mrs. E. Edwards in 1895.

BRIDELL (FREDERICK LEE)

Was born at Southampton in 1831. He showed an early love of drawing, and at the age of fifteen entered on the profession of a portrait painter in his native town. His first efforts appear to

have been wholly unassisted, for at that time it was difficult to obtain even elementary education in art at Southampton. Young Bridell's work attracted the attention of a local picture cleaner and dealer, with whom he entered into an engagement, which, after much labour, supplied him with the means of study on the Continent. It was not, however, until 1859 that he exhibited in London, when his picture of the "Coliseum by Moonlight" was hung at the Royal Academy, and again at the International Exhibition of 1862. The public impression which it made was fully sustained by subsequent works. A visit to the Lake district in North Italy resulted in the execution of several noteworthy pictures, which met with full appreciation and a ready sale, but unluckily for Bridell's fame most of his best landscapes were never exhibited. Among them was a scene illustrating the "Temple of Love," described in Spenser's "Faërie Queen," which Bridell is said to have painted in imitation of Turner. This was a commission from Mr. Wolff, of Southampton, who bought several of his pictures and formed a collection to which the owner gave the name of the "Bridell Gallery."

In 1858 Mr. Bridell married, at Rome, the daughter of Mr. W. J. Fox, then M.P. for Oldham, a lady who herself had adopted Art as a profession. But unfortunately his health had long been delicate, and he died of consumption in August 1863.

No. **1205.** *The Woods of Sweet Chestnut above Varenna, Lake Como.*

A wooded slope rapidly shelving towards the rocky sides of the Lake, a portion of which is seen to the left, with a boat sailing on its surface. In the foreground, to the right, is a felled or shattered chestnut tree, near which a woodman sits. Mountainous background, with a blue sky crossed by drifting clouds. To the left, in the extreme distance, the crest of Monte Rosa, illumined by a rosy light, rises from the horizon.

On canvas, 1 ft. 9½ in. by 4 ft. 10½ in. *w.*

Presented by Mrs. Bridell-Fox (formerly Mrs. Frederick Lee Bridell) in 1886.

BROWN (Ford Madox)

Was born on the 16th of April 1821 at Calais, where his father, Dr. John Brown, a retired commissary in the British Navy, had gone to reside. Young Brown, even in early childhood, showed so much taste for drawing that his father, after removing to Bruges, placed him under the tuition of Albert Gregorius, a portrait painter, and sometime director of the

that city. He subsequently studied under Van of Ghent, and finally entered the Academy at then directed by the leader of a new school of painting ...m, viz., Baron Wappers, from whom Mr. Brown derived instruction in the technical practice of his art—and the various mediums.

While still a pupil of this distinguished master, the young ...ter exhibited at a public gallery in Ghent his picture of "Job and his Friends," which attracted some notice.

In 1841 he sent to the Royal Academy another work entitled "The Giaour's Confession." About twelve months afterwards he removed to Paris, where he spent three years in drawing from the life and studying in the Louvre. During the competition organized about 50 years ago by the British Government with the object of procuring designs for decorating the Houses of Parliament, Mr. Brown sent two cartoons to the Exhibition held at Westminster Hall in 1844, and three fresco paintings in 1845.

After a short residence in Italy, where he had gone in the vain hope of restoring his wife's health, Mrs. Brown unfortunately died in Paris, and her husband came to settle in London, and occasionally exhibited at the Royal Academy. A difference with that body and his own artistic predilections might have led him in 1851 to associate himself with that youthful band of painters who, under the title of the Pre-Raphaelite Brotherhood, at one time seemed likely to revolutionize pictorial taste in this country and form a new School of British Art. But Mr. Brown, though he took a great interest in the rising genius of Rossetti, and even instructed him in his work, refused to be enrolled as a member of the little clique with which his pupil's name became subsequently identified. He had always been a man of independent action and he continued to take his own course.

His principal works are well known. The picture of "Lear and Cordelia" was executed in 1849. Two years later he sent to the Royal Academy his "Chaucer reading the Legend of Custance." In 1852 he painted "Christ washing St. Peter's feet," which obtained a prize from the Academy at Liverpool, and was presented in 1893 to the National Gallery. (*See* description below.) The Birmingham Gallery possesses two of his productions, viz., "The Last of England," and "Romeo and Juliet." The "Cordelia's Patron" is at Conway. Another picture, entitled "An English Summer Afternoon," is in the collection of Mr. George Roe. Among the last of his more important works was a series of twelve panels, which he was commissioned to paint for the Town Hall at Manchester.

In 1865 a collection of Mr. Brown's pictures and studies was exhibited at a gallery in Piccadilly. Examples of his brush were

contributed to the Paris Exhibitions of 1855 and 1889, as well as to those held some years ago at Manchester, Leeds, and Liverpool.

In 1891 a number of artists and amateurs subscribed 900*l.* for the purpose of commissioning the painter to execute a work which they proposed to present to the National Gallery, but it was not completed at the time of his death, which occurred on the 11th of October 1893, and in consequence the following picture was bought and presented by the subscribers:—

No. **1394.** *Christ washing St. Peter's Feet.*

On the right of the composition St. Peter, clad in a plum-coloured tunic and green mantle, sits with clasped hands reverently extending his naked feet towards the Saviour, who, draped in a bluish grey robe, kneels to wash them in a copper laving-dish. In the background is a table covered with a white cloth, around which the disciples sit in various attitudes of devout attention, watching the scene. To the extreme left of the group at a corner of the table, Judas, with the money-bag before him, stoops to unloosen the sandal from his foot. The figures are about two-thirds the size of life.

On canvas, 3 ft. 10 in. *h.* by 4 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1852.

Presented by a body of subscribers in 1893.

BROMPTON (RICHARD).

An English portrait painter who studied under Benjamin Wilson, and afterwards pursued his studies in Italy. At Rome he was introduced to the Earl of Northampton, whom he accompanied to Venice when that nobleman was appointed Ambassador to the Republic. At Venice he painted a portrait-group representing the Duke of York and several English gentlemen on their travels. This picture, on the artist's return to England in 1763, was exhibited at Spring Gardens and helped to establish his reputation as a portrait painter. Owing, it is said, to extravagant habits, Brompton afterwards fell into pecuniary difficulties, from which he was relieved by the Empress of Russia, who invited him to reside at St. Petersburgh, where her patronage secured him considerable practice, and where he eventually died in 1782.

No. **1362.** *Portrait of Thomas, 2nd Lord Lyttelton.* Died 1779.

Son of the Poet and 1st Lord Lyttelton. Life size: seated: seen to the waist. Clad in a dull-red velvet coat, amber-coloured

waistcoat, and white muslin cravat. The face (nearly full) is shaven and the hair powdered. In the background are a column and green curtain.

On canvas, 2 ft. $7\frac{3}{4}$ in. *h.* by 2 ft. 4 in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

CALLCOTT (Sir Augustus W.), R.A.,

Sometimes called the English Claude, was born at Kensington in 1779. He was a chorister boy, and officiated for some years in Westminster Abbey under Dr. Cooke. Callcott, however, adopted painting as his profession, at an early age. Having received some instruction from Hoppner, the eminent portrait painter, he originally pursued the same branch of art; but eventually, and until the last few years of his life, he devoted himself exclusively to landscape painting. Callcott was elected a member of the Royal Academy in 1810, and from that time, until within a short period of his death in 1844, was a constant and distinguished contributor to its exhibitions, exhibiting in all 123 works. In 1837 he first departed from his usual subjects, and exhibited a picture of "Raphael and the Fornarina," now well known from the print of it by Lumb Stocks, R.A., which was distributed to the subscribers of the London Art Union in 1843. His picture of "Milton and his Daughters" was exhibited in 1840.

In 1837 he was knighted by the Queen, and in 1844 he was appointed the successor of Mr. Seguier as conservator of the Royal Pictures; an office which he held for a few months only. Sir Augustus Callcott died on the 25th of November 1844, and was buried on the 30th, in Kensal Green Cemetery, where his wife, Lady Callcott, had been buried two years before.*

No. 340. *Dutch Peasants returning from Market.*

Two girls on foot, and a woman and child on ponies are fording a brook, on their way from the market town, which is seen between the trees in the background.

Engraved by Finden; and by J. Cousen. On canvas, 3 ft. 7 in. *h.* by 4 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1834. Vernon Collection.

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* *Art Union Journal,* 1845.

No. **342.** *Landscape with Cattle.*

Cows grazing; early morning.

Engraved by R. Brandard. On wood, 6 in. *h.* by 13 in. *w.* VERNON COLLECTION.

No. **343.** *The Wooden Bridge.*

The rustic bridge occupies the centre of the picture; the calm stream which passes under it is slightly rippled by some ducks swimming on its surface to the right; on the opposite side a man seated in a boat is conversing with a woman who holds an infant in her arms, and stands on a small landing place near him. On the left of the bridge above is a farm house, sheltered by a cluster of tall trees; a team and cart are just upon the point of crossing the bridge.

Engraved by J. C. Bentley. On canvas, 9 in. *h.* by 12 in. *w.* VERNON COLLECTION.

No. **344.** *The Benighted Traveller.*

A small sketch of a bare-footed wanderer with a child on his back, by the door of a cottage, at which two women are standing. The moon is seen just above the horizon.

> "The wayworn trav'ller's daylight fails too soon,
> While threat'ning storms chase down the rayless moon;
> To ask his path across the length'ning moor
> Turning, he seeks the last lone cottage door
> Whence the bright faggot shoots its cheerful light,
> And, adding double darkness to the night,
> Brings all the comforts of that home to mind
> He spurned in youth, but longs in age to find."

Engraved by A. Heath. On paper attached to millboard, 6 in. *h.* by 5 in. *w.* Under glass.

A sketch for a picture exhibited at the Royal Academy in 1832. VERNON COLLECTION.

No. **346.** *Entrance to Pisa from Leghorn.*

On the right is seen a portion of the quay of the Arno, and the buildings about the gate leading into the city from Leghorn, with the old tower of the western bridge over the river; the left side is entirely occupied by the river.

Engraved by J. C. Bentley. On canvas, 3 ft. 6½ in. *h.* by 5 ft. 4½ in. *w.* Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. **348.** *View on the Coast of Holland, with Fishing Boats off the Shore and Figures on the Sands.*

This picture has been supposed to be a copy from a work by a Dutch master. The costume of the figures appears to be of somewhat remote date.

Engraved by J. C. Bentley. On wood, 6½ in. *h.* by 9½ in. *w.* VERNON COLLECTION.

 CLAYS (PIERRE JEAN) OF BRUSSELS.

No. **815.** *Dutch Boats lying in the Roads of Flushing, in the mouth of the Scheldt.*

A calm before a storm. Signed *P. J. Clays*, 1870.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Painted in 1870, for Mr. John Meeson Parsons, and bequeathed by him to the National Gallery.

COLLINS (WILLIAM), **R.A.,**

Was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow, in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. From 1807 to 1814 Collins was a student and an exhibitor at the Royal Academy; in the last year he was elected an associate, and 1820 a member of that institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel.

He was a distinguished exhibitor at the Academy for more than thirty years, contributing 121 pictures in forty years; his style being chiefly landscape, with the out-door incidents of ordinary life prominently introduced; as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Fisherman's Departure," "Hop Gatherers," "Happy as a King," "Frost Scene," "The Haunts of the Sea Fowl," "Fetching the Doctor," with cottage and coast scenes in great variety; especially Cromer Sands. He painted also a few portraits. Latterly, however, he evinced a desire to treat higher subjects; he exhibited "Our Saviour with the Doctors in the Temple," in 1840; and "The Two Disciples at Emmaus," in 1841.

In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836, he visited Italy, remaining there nearly two years; in 1840, Germany, and in 1842, the Shetlands Islands; each tour affording new materials for his varied subjects. He died in London, of disease of the heart, February the 17th, 1847.*

No. **352.** *The Prawn Catchers.*

Boys on the sands at low water, fishing with a net for prawns. A small fishing village in the background to the left.

Engraved by J. T. Willmore, A.R.A. On wood, 1 ft. 3¼ in. *h.* by 1 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1831. Purchased by Mr. Vernon at the sale of the late Sir F. Freeling's pictures. VERNON COLLECTION.

CONSTABLE (JOHN), R.A.,

Was born at East Bergholt, in Suffolk, in 1776. His father intended him for the business of a miller, but Constable's taste for landscape painting early developed itself, and he resolved to be a painter. He became a student of the Royal Academy in 1800, received some instruction in landscape painting from R. R. Reinagle, R.A., and was much encouraged by Sir George Beaumont. In 1816 he married; and from 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829, having been for ten years an associate; and he exhibited altogether 104 works at the Academy. He died in London, the 30th of March 1837.†

Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow; some are distinguished for the effect of dew or rain. "There is a place," says Mr. Leslie,‡ "among our painters, which Turner left unoccupied, and which "neither Wilson, Gainsborough, Cozens, nor Girtin so completely "filled as John Constable. He was the most genuine painter of "English cultivated scenery, leaving untouched its mountains "and lakes."

"I love," said Constable, "every stile, and stump, and lane in "the village: as long as I am able to hold a brush, I shall never "cease to paint them."§

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* *Art Union Monthly Journal*, April 1847. His "Life" by his son, 1848.

† *A Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters.* By C. R. Leslie, Esq., R.A. London, 1842. It contains twenty-two engravings from Constable's works.

‡ *Handbook for Young Painters.* 1855.

§ Mr. Uwins, in the *Journal of the Phrenological Society.* 1848.

No. 130. *The Corn Field, or Country Lane.*

The principal feature of this English landscape, the field of ripe corn, is seen in the middle ground, between two groups of trees occupying the sides of the picture. In the foreground is a shepherd boy drinking from a stream by the roadside on the left; his small flock, guarded by his trusty dog, occupies the centre of this part of the picture. In the extreme distance is seen a village church towering above the humble dwellings of its neighbourhood.

Engraved by D. Lucas. On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

This picture was painted in 1826, and presented to the National Gallery in 1837, by an association of gentlemen, who purchased it of the painter's executors.

No. 327. *The Valley Farm.*

This is a view of a farmhouse, known as "Willy Lott's House;" it is situated on the bank of the Stour, near Flatford Mill, the property of the painter's father, near East Bergholt, Suffolk. The house has been painted several times by Constable.*

Engraved by J. C. Bentley. On canvas, 4 ft. 9½ in. *h.* by 4 ft. 1 in. *w.*

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

No. 1065. *A Cornfield, with figures. A sketch.*

In a field of corn, partly reaped and stooked, some peasants are working or resting. The sky-line is formed by farm buildings and trees. Rain-clouds float past.

On canvas, 9½ in *h.* by 1 ft. 3½ in *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1066. *On Barnes Common.*

In the foreground the banks of a rivulet with two children, one standing, the other seated. Beyond, the high road, along which a stage coach passes rapidly. More distant, a tall windmill, a cottage, and some trees. A cloudy sky.

On canvas, 9½ in. *h.* by 1 ft. 1½ in. *w.*

Sold at Mr. Garle's sale in 1862.

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

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* Willy Lott, its possessor, was born in this house, and it is said "has passed "more than 80 years without having spent four whole days away from it."—Leslie's *Constable.*

No. 1207. *The Hay-Wain.*

An English landscape. The foreground is occupied by a shallow stream, through which a rustic cart with two men in it is passing. On the left a half-timbered cottage with steep tiled roofs and gabled walls, flanked by oak trees. On the right a fisherman, half concealed by a bush, stands by his punt. In the middle distance green meadows, with woodland beyond. Stormy sky, across which cloud cumuli are drifting.

Signed and dated, "John Constable, pinxt., London, 1821."

On canvas, 4 ft. $2\frac{3}{4}$ in. *h.* by 6 ft. 1 in. *w.*

Exhibited among other pictures by Old Masters at Burlington House in 1885–86, and presented to the National Gallery by Mr. Henry Vaughan.

No. 1235. *View of the house in which the Artist was born.*

A swiftly-painted sketch taken in the vicinity of a park or enclosure. The house, which is of red brick, stands in the middle distance surrounded by trees and outbuildings. Grey sky crossed by fleecy clouds.

On canvas, $8\frac{1}{2}$ in. *h.* by 2 ft. $2\frac{1}{2}$ in. *w.*

Presented by Miss Isabel Constable in 1887.

No. 1236. *"The Salt Box," Hampstead Heath.*

A road crossing the foreground, bifurcates in the middle distance, and winds across the Common. On the left is an enclosure planted with trees, beyond which a house is seen. On the right a labourer empties his barrow on a hillock overlooking a pond, which lies in a hollow below. In the distance an extensive view of woodland and meadows. Blue sky with cloud cumuli drifting over the horizon.

[For further description of this picture, see "The Life of Constable," by C. R. Leslie, R.A., 1845, chap. V., p. 78.]

On canvas, 1 ft. $3\frac{1}{2}$ in. *h.* by 2 ft. 2 in. *w.*

Presented by Miss Isabel Constable in 1887.

No. 1237. *View on Hampstead Heath.*

In the foreground a grassy slope, skirted by trees. To the right a wooded knoll, with a pool lying below. In the distance a plain, over which storm clouds are hanging.

On canvas, $6\frac{1}{2}$ in. *h.* by $12\frac{1}{4}$ in. *w.*

Presented by Miss Isabel Constable in 1887.

No. 1244. *The Bridge at Gillingham.*

The bridge, carried on two stone arches, crosses a shallow stream in which a cow, on the left of the foreground, is drinking. Above, a cart and rustic figures pass along the road overshadowed by trees. In the distance a church tower and cottages. Summer sky crossed by light fleecy clouds.

On canvas, 1 ft. by 1 ft. 8 in. *w.*

Presented by Miss Isabel Constable in 1888.

No. 1245. *Church Porch, Bergholt, Suffolk.*

On the left of the foreground three figures stand or sit near tombstones in a village churchyard, separated by a low wall from a group of thickly-foliaged trees. On the right are the buttressed walls and porch of the church, skirted by a path which leads across the enclosure.

On canvas, 1 ft. 5¼ in. *h.* by 1 ft. 2 in. *w.*

Presented by Miss Isabel Constable in 1888.

No. 1246. *A House at Hampstead.*

A slight but effective sketch. In the foreground a pond surrounded by trees and skirted by a road, along which cattle and rustic figures are passing. In the right-hand corner a horse, bestridden by a man in a red jacket, stands in the water drinking. A house, half hidden by foliage, is seen in the middle distance. Above, cloud cumuli drift across a blue sky.

On canvas, 1 ft. 1¾ in. *h.* by 11½ in. *w.*

Presented by Miss Isabel Constable in 1888.

No. 1272. *The Cenotaph.*

Erected in memory of Sir Joshua Reynolds, by Sir George Beaumont. Surrounded by lofty oaks and beech trees, the colour of whose foliage denotes late autumn, the monument stands in Coleorton Park, Leicestershire, flanked by two stone pedestals surmounted by busts of Raphael and Michael Angelo. At the base of the cenotaph is a small pool of water, which a stag is just quitting.

On canvas, 4 ft. 2½ in. *h.* by 3 ft. 6½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L. Isabel, and Lionel B. Constable

No. 1273. *Flatford Mill, on the River Stour.*

On the left of the foreground a draught-horse, bestridden by a boy, stands on the towing path, while a man adjusts the rope by which it is attached to a barge floating in the weir, under the guidance of bargemen. On the right is an old and dilapidated oak tree, round the trunk of which a streamlet winds between sedgy banks. In the middle distance the river is intersected by a lock, surrounded by trees and farm buildings. Above, a sunny sky, across which large clouds are drifting.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2 in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. 1274. *The Glebe Farm.*

The view overlooks a winding lane, which passes between two thickly-wooded banks. On the left a large oak tree, casting its shadow on the road, marks the entrance to a steep path. On the summit of the opposite bank is an old gabled homestead surrounded by trees, behind which rises the tower of a village church. In the foreground is a felled tree, near which a rustic child is sitting. On the right a cow stands drinking from a pool. Blue sky crossed by fleecy clouds.

On canvas, 2 ft. 1 in. *h.* by 3 ft. 1½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. 1275. *View at Hampstead.*

On the right of the foreground is a rugged cliff, at the base of which two donkeys stand in shelter from the wind. On the left a thickly-wooded hill rises above a pool or stream, in which cattle are drinking. In the middle distance a windmill on rising ground. Beyond is a village surrounded by undulating country. Above, a stormy sky, in which a rainbow gleams through dark clouds.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 5½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. 1276. *Harwich: Sea and Lighthouse.*

On the right a rustic embankment separates the turf-covered downs from the beach where the tide is advancing. In the

middle distance a wooden lighthouse overlooks the sea, on which there are a few sailing vessels. From the horizon large cloud cumuli rise into a blue sky.

On canvas, $12\frac{1}{4}$ in. *h.* by 1 ft. $7\frac{1}{2}$ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

COOKE (Edward W.), R.A.,

The son of George Cooke, who was of Dutch descent and well known as an engraver of Turner's pictures, was born in London in 1811. At an early age he became the pupil and assistant of his father, and while thus engaged was employed to make a series of illustrations for Loddige's "Botanical Cabinet" and Loudon's "Encyclopædia." The study of plants and flowers which this work necessitated laid the foundation for a taste which he retained through life, and in conjunction with other researches in natural history led to his connexion with several scientific societies. After acquiring a knowledge of architecture and perspective in the office of the elder Pugin, Edward Cooke published twelve large engravings of the Old and New London Bridges, and another series of plates illustrating "Shipping and Craft." Meanwhile he had decided to become a painter, and in 1835 he exhibited for the first time two pictures at the Royal Academy entitled "Honfleur fishing-boats becalmed," "Havre in the distance," and "A Hay-barge off Greenwich." These were followed the next year by two English coast scenes, viz.:—"Mending the bait net, Shanklin," and a view on "Hastings Sands."

In 1837 Mr. Cooke went to Holland, to which he subsequently returned, at various intervals, no less than fifteen times, bringing back with him, on each occasion, a host of sketches in which architectural subjects alternated with studies of coast scenery, sea, and shipping. In 1838 he exhibited "Dutch boats on the Y, near Spoorndam." In 1840 "The pilot boat" and a view of "Elizabeth Castle, Jersey." In 1842 "Scheveling Sands," "A Fisherman's cove," and "Broeckenhaven on the Zuyder Zee." Between 1845 and 1854 he executed about one hundred pictures on the Mediterranean coast from Marseilles to Pœstum, besides views in Florence and Rome. After a tour in Scandinavia he paid a series of visits to Venice, where he at first devoted his brush to architectural subjects, painting many of the

principal buildings there with great fidelity. The waters of the Lagune, rich in picturesque fishing craft, next attracted him, and from his gondola he made a vast quantity of studies which he afterwards turned to good account. Among his Venetian pictures at the Royal Academy were "Bragozzi," exhibited in 1851, "The Doge's Palace" (1852), "San Pietro in Castello," and "San Giorgio Maggiore," and "La Salute" (1853), "Porto del Lido" (1854), the "Riva degli Schiavoni" (1855), "The Dogana from the Palazzo Morosini," and "Chioggian fishing vessels" (1856), "The Bridge of Sighs" and "Sunset on the Laguno" (1858), "Venice" (1859), "The Piazzetta of San Marco" (1860).

In 1861 Mr. Cooke went to Spain, and the next year exhibited views of the "Rock and Fortress of Alicante" and the "Bay of Tangier," the "Bay of Cartagena," followed by an elaborate study of the "Rock of Gibraltar" (1863). Meanwhile his frequent visits to Holland supplied him with endless subjects for sea-pieces and pictures of Dutch fishing craft, which appeared in rapid succession. A few years later he travelled in Egypt, and in 1875 he exhibited a view of "The Mountains and Plain of Denderah on the Libyan bank of the Nile," in 1876 the "Ruins of Kom-Ombo" and "Philæ," and in 1877 "The Garden of the Khedive's Palace of Gezeereh." Mr. Cooke became an Associate of the Royal Academy in 1851, and succeeded to the honour of full membership in 1864. In 1863 he was elected a Fellow of the Royal Society. He was also a Fellow of the Linnæan, Zoological, Geographical, and Geological Societies, and an Honorary Associate of the Royal Institute of British Architects. He died at his residence, "Glen Andred," near Groombridge, on the 4th of January 1880.

No. 447. *Dutch Boats in a Calm.*

Engraved by T. Jeavons. On wood, 1 ft. 4½ in. *h.* by 2 ft. 3 in. *w.*

Exhibited at the British Institution in 1844. VERNON COLLECTION.

No. 448. *The Boat House.*

A coast sketch. The boat house is a cave hollowed out of the chalk cliff; the fisherman is seen within the cave, attending to his fishing gear.

Engraved by S. Bradshaw. On canvas, 1 ft. 4½ in. *h.* by 1 ft. 8½ in. *w.* VERNON COLLECTION.

COPLEY (JOHN S.), R.A.,

Historical and portrait painter, was born in 1737, at Boston, U.S., where his parents had then recently settled. His father was English, his mother Irish.* In 1774, having already attained eminence as a portrait painter at Boston, he set out for Italy by way of England. He returned from Italy at the close of the year 1775, and established himself in London, where he was elected an associate in 1777, and a member of the Royal Academy in 1779. This was the period that he executed his masterpieces, "The Death of Lord Chatham," and the "Death "of Major Pierson," both now in this collection. This picture was followed by another celebrated work, "Charles I. ordering "the Arrest of the Five Members of the House of Commons." None of these pictures were exhibited at the Royal Academy. Copley sent only forty-two works to the exhibition, and nearly all portraits; of the few exceptions were, "The Offer of the Crown to "Lady Jane Gray," exhibited in 1808; and the "Resurrection "of our Lord," in 1812, his last exhibited work. Copley died September the 9th, 1815.

No. 100. *The Death of The Earl of Chatham.*

The scene represented in this picture took place in the old House of Lords (the Painted Chamber), April the 7th, 1778. The Earl, after unusual exertions, when in a very debilitated state of health, fainted in making an effort to reply to the Duke of Richmond's speech on a motion respecting an address to the King, intimating the necessity of the acknowledgment of the independence of that portion of the British North American colonies now constituting the United States.† The Earl was carried home, and never again rose from his bed. He died on the 11th of May following. The heads in this picture, of which there are fifty-five, are all portraits. The peers are in their state robes. The prominent figure to the right is the Duke of Richmond, the well-known patron of the arts.‡

Engraved on a large scale, by F. Bartolozzi; and in small in Jones's *National Gallery*. On canvas, 7 ft. 6 in. *h.* by 10 ft. 1 in. *w.*

This picture, painted in 1779-80, was presented to the National Gallery in 1828 by the Earl of Liverpool.

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* Cunningham, *Lives of the most Eminent British Painters*, &c.
† Thackray, *History of the Earl of Chatham.*
‡ See the Explanatory key near the picture.

No. 733. *The Death of Major Peirson,*

Who was killed in an engagement with some French troops at St. Helier, Jersey, on the 6th of January 1781, in his twenty-fourth year only. The French soldier who killed him was immediately shot down by the Major's black servant. The chief incident represented in the picture is the carrying the body of Major Peirson out of the fight, and the figures about and near this principal group are all portraits. They are, commencing from the spectator's left, Captain Clephane leading the charge, Captain Macneil, the black servant shooting the man who shot Major Peirson, Adjutant Harrison supporting the shoulders, the Major, Captain Corbett, Lieutenant Drysdale, Ensign Rowan, Ensign Smith, Captain Hemery, and Lieutenant Buchanan, all but one—a captain of the Jersey Militia—officers of the 95th Regiment.*

On the left is a dying serjeant, to the right a group of women flying from the scene; and in the background is a part of the town, and a distant hill beyond.

On canvas, 8 ft. 1 in. *h.* by 11 ft. 11 in. *w.* Engraved on a large scale by James Heath, for Alderman Boydell, in 1784; copied by A. Kessler.

Painted for Alderman Boydell, as a companion to the "Death of Chatham," in 1783. Purchased for the National Gallery at the sale of Lord Lyndhurst's pictures in 1864.

No. 787. *The Siege and Relief of Gibraltar, with Portraits of Lord Heathfield, Lieut.-Gen. Sir Robert Boyd, Major Generals Sir William Green, Picton, and De la Motte; Sir Roger Curtis, Capt. Drinkwater, and others.*

The incident represented is the repulse of the Spanish floating batteries; the firing has partly ceased, and the English officers are endeavouring to rescue the sufferers from the burning vessels. A sketch or study for the large picture at Guild Hall painted for the Court of Common Council of the City of London.

On canvas, 4 ft. 4 in. *h.* by 6 ft. 2 in. *w.*

Engraved on a large scale by William Sharp.

Formerly in the possession of Lord Lyndhurst; purchased from Mr. William Grist in 1868.

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* See a prospectus of the print from this picture, published by Alderman Boydel in 1784.

No. 1072. *The death of the Earl of Chatham.*

A sketch in monochrome.

On canvas, 2 ft. *h.* by 2 ft. 5 in. *w.*

No. 1073. *The death of the Earl of Chatham.*

A sketch in monochrome.

On canvas, 2 ft. $3\frac{1}{2}$ in. *h.* by 3 ft. $4\frac{1}{2}$ in. *w.*

These two canvases are preparatory studies for Copley's great picture of the death of Lord Chatham (No. 100), and represent successive stages in the development of the composition. It will be found interesting to compare them with the completed picture, and to observe the steps by which the painter, while retaining the main idea of the work, arrived at its final arrangement.

No. 1072 was in Lord Lyndhurst's sale in 1864; No. 1073 in that of the Rev. H. S. Trimmer in 1860. Both were purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

COTES (FRANCIS), R.A.,

An English portrait-painter of considerable merit, was born about 1725. He became the pupil of George Knapton, and, like his master, worked in crayons as well as in oil-colour. Walpole in his "Anecdotes of Painting" compares Cotes's crayon studies to those of Rosalba, and it is said that Hogarth preferred him as a portrait-painter to Reynolds. Cotes painted the Queen, with the Princess Royal, then an infant, in her lap. O'Brien the comedian, Mrs. Child of Osterley Park, and Miss Wilton, afterwards Lady Chambers, also sat to him. A painful disorder cut short his career in the prime of life, and he died in July 1770.

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~~**No. 1281.**~~ *Portrait of Mrs. Brocas.*

Life-size, seen to the waist: three-quarter face turned to the right. Dressed in a white silk gown open at the chest, and embroidered with gold thread, and a full-sleeved grey silk robe edged with brown fur. She wears crystal ear-drops, and her copious black hair is entwined at the top of her head with a string of beads. Green background enclosed in a painted oval.

On canvas, 2 ft. $5\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Presented by Mr. George Holt, in 1889.

COTMAN (JOHN SELL)

Was born at Norwich about the year 1782, and received his early education at the Free Grammar School in that city. It was originally intended that he should follow his father's business, that of a linendraper, in London Lane; but the boy showed such a decided taste for art that this intention was abandoned, not without reluctance on his father's part, and young Cotman went to London, where he spent some years in studying design in company with Turner, Girtin, and Munn, and applying himself especially to the illustration of architectural subjects, which he painted in water-colours and etched with great skill.

In 1807 the Norwich Society of Artists was founded, and shortly after this Cotman appears to have returned to his native town, where he contributed no less than sixty-seven pictures to the Exhibition, several of them being portraits. It is probable, however, that the sale of his works was at this period not very remunerative, and an early marriage rendered it necessary that he should add to his income by giving lessons in drawing and painting. This occupation gave him access to the parks and mansions of country gentry resident near Norwich, and helped him to fill his portfolio with valuable studies of architecture and landscape.

After a time he left Norwich and went to live at Yarmouth, where he made the acquaintance of Mr. Dawson Turner, a distinguished antiquary, with whom he subsequently became associated in more than one literary work. In 1811 Cotman published the first of a series of etchings illustrating the "Architectural Antiquities of Norfolk" and "Engravings of Sepulchral Brasses." In 1817 he accompanied Mr. Dawson Turner on a tour in Normandy, which he revisited in 1818 and 1820. The result was a work entitled "The Architectural Antiquities of Normandy," published in two folio volumes, for which Mr. Dawson Turner supplied the letterpress. In 1825 Cotman, who by this time had returned to live in Norwich, became an Associate of the London Society of Painters in Water Colours, to whose Exhibition he constantly contributed for many years. In 1834, having been appointed teacher of drawing at King's College School, he removed to London, and resided in Hunter Street, Brunswick Square. A few years later he entered into an arrangement with Mr. Bohn, by which his early studies were re-published with considerable additions in a collected form, under the titles of "Architectural Etchings of Old English Buildings" (two folio volumes containing 240 plates), "Sepulchral Brasses of Norfolk and Suffolk" (two volumes, 170 plates), and the "Liber Studiorum" (48 plates). Cotman painted in oil as well as in water colours, and an example of his skill in the use of that medium is

described below (No. 1,111), but it is as a water-colour artist and etcher that his name is best known. He drew architecture with great vigour and dexterity, and his studies are especially successful in the treatment of light and shade. He formed with Crome and other painters of his native county a local coterie, which is still remembered as the "Norfolk school," and has exercised some influence on British art. Cotman's health seems to have declined after he took up his residence in London. He suffered severely from mental depression, and died on the 28th of July 1842.

No. **1111.** *River Scene.*

Two boats sailing down the river under a slack wind. In the nearer one are several men seated in the stern or leaning over the boat's side; grey sky, with cloud cumuli, rising from the horizon.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 6½ in. *w.*
Purchased in 1882 from Mr. William Cox.

No. **1458.** *A Galiot in a Gale.*

An angry sea with foam-crested waves, over which a fishing boat with full sail scuds before the wind. In the stern are three men, one of whom is steering. The deck is protected by an awning. In the distance, towards the right of the scene, rise lofty cliffs, at the base of which lies a village. Seagulls swoop around the boat. Above is a stormy sky.

On canvas, 3 ft. 7 in. *h.* by 4 ft. 6½ in. *w.*
Purchased in 1895 at the sale of the late Mr. James Price's Collection.

CRESWICK (Thomas), R.A.,

Was born at Sheffield in 1811, but came very young to London; he had as early as 1828 two landscapes in the Royal Academy Exhibition, views in Wales, the theatre of many of his subsequent views. He became an associate of the Academy in 1842, and a member in 1850. As specimens of his works may be mentioned—"England," 1847; "Passing showers," 1849; "The wind on Shore," "First glimpse of the Sea," and "Old Trees," 1850; "A "Mountain Lake—Moonrise," 1852; and "Changeable Weather," 1865. Creswick's pictures are numerous, the later being less pronounced in colour than the works of his middle period. He suffered latterly from failing health, and died at Bayswater on the 28th of December 1869.

No. **429.** *The Pathway to the Village Church.*

A woody sunny landscape, with a young girl about to pass a stile, in the foreground.

Engraved by J. C. Bentley. On wood. 1 ft. 11½ in. *h* by 1 ft. 7½ in. *w.*
Painted in 1839. Vernon Collection.

CROME (John),

Commonly called Old Crome, to distinguish him from other younger painters of the name and family, was born at Norwich, where his father kept a public-house, December 21st, 1769, and was brought up as a coach-painter; this occupation, however, he soon forsook for that of a drawing master, devoting his leisure time to making sketches in oil colours, chiefly from the vicinity of his native city. The materials of Crome's pictures are generally exceedingly simple, but he has often produced an admirable effect with them. He exhibited occasionally at the Royal Academy in London; twelve of his works were hung between the years 1807 and 1818, both inclusive; all "views" or "landscapes" with one exception, in 1809, when he exhibited a "Blacksmith's shop." Crome died at Norwich in 1821.

No. **689.** *Mousehold Heath near Norwich.*

An extensive view of undulating moorland.

On canvas, 3 ft. 7 in. *h.* by 5 ft. 11 in. *w.*

Purchased from Mr. William Yetts, of Great Yarmouth, out of the International Exhibition of 1862.

No. **897.** *A View at Chapel-Fields, Norwich.*

An avenue, figures and cattle passing; an old woman seated at a stall on the spectator's left.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Bequeathed by Mr. Henry F. Chorley in 1872.

No. **926.** *The Windmill, on an undulating heath, probably Mousehold Heath in the neighbourhood of Norwich.*

In the foreground, to the spectator's right, are some trees and bushes, and on the other side a man, seated on a pony, is passing by a finger-post through a gateway: two donkeys on the brink of a gravel pit are seen in the middle ground, to the left.

On wood, 3 ft. 7 in. *h.* by 3 ft. *w.*

Purchased from the Lewis Fund, at the sale of Mr. Watts Russell's collection in 1875.

No. **1037.** *Slate Quarries.*

A Welsh landscape, looking down upon a lake skirted by a road: with mountains in the distance, from which fleecy clouds are rising. In the foreground, which is the rocky brow of a hill, a few figures are introduced.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 2 in. *w.*

Purchased from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

DANBY (Francis), A.R.A.,

Was born in the county of Wexford, in Ireland, November the 16th, 1793; he was educated in Dublin, and there learnt his art under a landscape painter of the name of O'Connor. He exhibited, and sold his first picture in 1812. In 1813 he was established as a teacher of water-colour drawing at Bristol. He eventually attracted public notice by a picture of "Sunset at Sea after a Storm," exhibited at the Royal Academy in 1824; it was purchased by Sir Thomas Lawrence. In the following year Danby removed to London, and exhibited a still more remarkable work, "The Delivery of Israel out of Egypt," which procured him his election as an associate of the Academy, in 1825. This picture, now at Stafford House, and several others afterwards painted by Danby, are in the style of John Martin's extraordinary compositions. Danby is, however, most distinguished for his calm evening scenes at sea, generally sunsets, under various aspects, frequently combined with some poetic subject, incident, or sentiment, and nearly always conspicuous for their brilliant colouring. From 1830 till about 1842 he resided abroad, chiefly in Switzerland; he then lived for a short time near Lewisham, in Kent, and from 1846 near Exmouth, in Devonshire, where he died on the 10th of February 1861.* Danby contributed forty-nine works to the exhibitions of the Royal Academy.

No. **437.** *The Fisherman's Home, Sunrise.*

A cottage on a promontory, in a lake.

Engraved by A. Willmore. On canvas, 2 ft. 6 in. *h.* by 3 ft. 6 in. *w.* Exhibited in 1846. Vernon Collection.

DANIELL (Thomas), R.A.,

Was born in 1748–9, and was originally apprenticed to a painter of heraldry. He, however, devoted himself to landscape painting and engraving, and distinguished himself by an extensive work on Indian scenery—"Antiquities and Views in "India, from the Drawings of Thomas Daniell. Engraved by "Thomas and William Daniell." London, 1795–1808. Large folio.

Daniell went to the East in 1783, taking with him his nephew William, then a boy of 14 years only, and they traversed the whole country of India, from Cape Comorin to the Himalaya

* *Art Journal*, April, 1861; *Royal Academy Catalogues.*

mountains, sketching all that was remarkable on their way: this arduous journey occupied them 10 years.

Thomas was elected a member of the Royal Academy in 1788, having held the lower grade of associate for only two years. He contributed many pictures to its exhibitions, and died in London on the 19th of March 1840, aged 91. His portrait, by Sir David Wilkie, is in the Vernon Collection. He was a Fellow of the Royal, of the Antiquarian, and of the Asiatic, Societies. The nephew, William, who was also a member of the Royal Academy, preceded his uncle to the grave; he died in 1837.

No. **899.** *Woody Landscape.—View on the Nullah, near Rajemahel, Bengal.*

European travellers with their attendants crossing a bridge, which was built by the Sultan Sujah, in the 17th century. Signed, T. Daniell, 1827.

On canvas, 3 ft. 2½ in. *h.* by 4 ft. 6 in. *w.*
Bequeathed by Mrs. William Mansfield, in 1872.

DEVIS (ARTHUR WILLIAM).

The son and pupil of Arthur Devis, was born in London in 1763. At an early age he entered the Schools of the Royal Academy, where he obtained a silver medal and attracted the notice of Sir Joshua Reynolds.

While still in his 'teens he entered the service of the East India Company, as a draughtsman, with the intention of accompanying Captain Wilson on a voyage round the world in the "Antelope," but that vessel was wrecked, and Devis, after experiencing many hardships, found himself in Bengal, where he painted a picture of "Lord Cornwallis receiving the two Sons of Tippoo Saib as hostages." Returning to England in 1795, he devoted himself to historical art and portrait painting. Among his works in the former line are "The Detection of Babington's Conspiracy" and "Archbishop Langton showing Magna Charta to the Barons." The National Portrait Gallery possesses two examples of his brush. Devis died of apoplexy in 1822.

No. **1366.** *Portrait of Sir James Cockburn, of Langton, 7th Bart.*

Son of Sir James Cockburn and his wife Augusta Ann Ayscough. Life-size: half-length: three-quarter face. He wears an uniform of dark-blue cloth, with facings and epaulettes

of white cord, white kerseymere waistcoat and breeches. The face is close shaven, and the hair of the head is worn *au naturel* or slightly powdered. He rests his left arm on a parapet. Dark background.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1369.** *Portrait of Marianna Augusta Cockburn.*

Daughter of Sir James Cockburn, of Langton, 7th Bart. Represented (life-size) as a child of four years. Clad in a short drab-coloured frock. She kneels on the ground near a bank, raising her left hand to caress a kid caught in the foliage of a shrub or sapling by the wayside. Landscape background.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3½ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

DOBSON (WILLIAM),

An English portrait-painter of considerable note, was born in London in 1610, and was apprenticed to Robert Peake, afterwards knighted by Charles I. Dobson lived in obscurity until his work attracted the attention of Van Dyck, by whom he was kindly befriended and introduced to the king. On the death of his patron, Dobson was appointed serjeant painter to His Majesty, whose portrait he painted, together with that of Prince Rupert and several of the nobility. But the neglect of the arts which ensued during the Commonwealth seriously affected the painter's prospects, and Dobson, who is said to have been extravagant in prosperity, fell into indigence. He died poor in London in 1646.

No. **1249.** *Portrait of Endymion Porter, Groom of the Bedchamber to Charles I.*

Life-size: three-quarter length: the face nearly full, with a slight moustache and chin-tuft. He stands bareheaded, clad in an amber-coloured doublet, enriched with silver braid and buttons, slashed sleeves, and an ample collar of point lace. His left arm, across which a bronze-yellow mantle is thrown, rests on a stone plinth carved in bas-relief. In his hands he holds a fowling-piece. On his right stands a page bearing a dead hare; while the head of a dog looking up at his master appears in the

left-hand corner of the picture. In the background a marble bust rests on a Composite capital. Beyond, a landscape.

On canvas, 4 ft. 10 in. *h.* by 4 ft. 1 in. *w.*

Purchased at the sale of the Gatton Park (Lord Oxenbridge's) Collection in London, 1888, out of a fund bequeathed by the late Mr. Francis Clarke.

DYCE (William), R.A.,

Was born at Aberdeen in 1806, and educated at Marischal College. Having determined at an early age to adopt the profession of a painter, he entered the Schools of the Royal Scottish Academy at Edinburgh, and afterwards of the Royal Academy in London. These studies were in due course followed up by Continental travel. Young Dyce paid two visits to Rome, where he remained for some time before returning to settle at Edinburgh in 1830. There he followed the practice of a portrait painter with such success that he was elected an Associate of the Scottish Academy in 1835. Two years later he published a pamphlet on the subject of Art-education which attracted considerable notice, and when the Government Schools of Design were established in this country, Mr. Dyce was appointed at the head of their administration. He entered into the State competition for the decoration of the new Houses of Parliament, and completed a series of frescoes illustrating the life of King Arthur. He was also commissioned to execute mural paintings for Her Majesty at Osborne and Buckingham Palace. Dyce was a constant exhibitor at the Royal Academy, of which he became an Associate in 1844, and a full member in 1848. He died in 1864.

No. **1407.** *Pegwell Bay*, 1858.

A view of the sea shore at low tide, with evening light reflected from the sun, which is setting behind clouds. In the foreground are seen three ladies (one of them the artist's wife) gathering sea-shells, and a child with a toy spade. The middle distance is intersected by low ridges of rock stretching out seaward. Beyond them rise the chalk cliffs of the Bay crowned with verdure. In the centre of the sky above may be discerned the great comet of the year in which the picture was painted.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 10½ in. *w.* Exhibited at the Royal Academy in 1860.

Purchased at the Sale of Mr. J. Brand's Collection, at Christies, 1894.

No. 1426. *St. John leading the Virgin Mary from the Tomb.*

The Evangelist, standing in the foreground, clad in a dark grey robe, with drab-coloured drapery wrapped round the lower part of his body, leads the Virgin, who walks by his side draped in a crimson robe and dark blue mantle. She rests her right hand in that of St. John, and holds in her left the crown of thorns removed from our Saviour's head. In the middle distance, on the left of the picture, is a garden enclosing the Holy Sepulchre, at the entrance to which two of the holy women kneel mourning, while two male figures (Nicodemus and Joseph of Arimathea?) are seen leaving the garden.

On canvas, 2 ft. 5½ in. *h.* by 3 ft. 6 in. *w.*

Presented to the National Gallery in 1894.

DYCKMANS (John Laurens)

Was born at Antwerp in 1811, and died in 1888. Flemish School.

No. 600. *The Blind Beggar.*

A blind old man is standing in the sunshine by a church door; before him is a young girl, who is holding out her hand for alms to the passers by; an old lady coming from the church is feeling in her pocket for a sou; some other figures are seen in the porch at their devotions before a crucifix. Small three-quarter figures.

On wood, 19½ in. *h.* by 18 in. *w.* Under glass. Engraved by W. H. Simmons.

Painted at Antwerp, signed *J. Dyckmans*, 1853. Bequeathed by Miss Jane Clark in 1859.

EASTLAKE (Sir Charles L.), P.R.A.,

Was born on the 17th of November 1793, at Plymouth, where his father held the office of solicitor to the Admiralty. He was educated at the Plympton Grammar School, in which Sir Joshua Reynolds had also been brought up; and he passed a short time at the Charterhouse School in London. Here, while still very young, about 1809, partly through the influence of his fellow

townsman, B. R. Haydon, who had just then finished his picture of "Dentatus," he determined on painting for a profession, became the pupil of that master, and also attended the schools of the Royal Academy for a few years, during the keepership of Fuseli.

As early as 1813 the young painter exhibited an ambitious effort at the British Institution:—"Christ raising the daughter of the Ruler of the Synagogue;" this picture, of considerable size, Sir Charles painted in his twentieth year.

In 1814, after the peace, he was sent by Mr. Jeremiah Harman to Paris to copy some of the remarkable works that had been gathered together by Napoleon in the Louvre; but the escape of the Emperor from Elba in the following year caused him to return home again, and for a time he devoted himself to the study of portrait painting at Plymouth. While there in 1815 he had the opportunity of seeing Napoleon on board the *Bellerophon*, then on its way to St. Helena, and from memory, aided by some sketches which he contrived to make while the Emperor was standing at the gangway of the ship, he painted a portrait of him, a full-length figure, life size, which was considered a good likeness. It is engraved in half length in the Art Journal for 1848, from a picture now the property of the Marquis of Lansdowne.

In 1815 also Sir Charles exhibited a second historical picture at the British Institution:—"Brutus exhorting the Romans to revenge the death of Lucretia."

In 1817 he went to Italy, being one of the first English artists to visit Rome after the peace; and in 1819 he visited Greece, in the company of Sir Charles Barry and Mr. Donaldson, returning in the following year to Rome by way of Sicily. He remained in Italy altogether fourteen years, this time being spent chiefly at Rome and Ferrara. The picturesque character of the Italian and Greek national costumes seems to have so far fascinated the painter as to have drawn him from the department of history with which he had commenced his career to the class of genre painting; and during nearly the whole of his long residence abroad from 1820, his pictures were almost exclusively drawn from peasant life, the Italian banditti constituting his favourite subject.

He exhibited a large historical picture at the British Institution in 1820, representing "Mercury bringing the Golden Apple to Paris." In 1823 he sent to the same Institution five pictures of banditti, painted at Rome; and in the following year, six small works of a similar character, representing simple peasants or brigands.* In 1825 he exhibited three more of the same class of

* Five of these brigand pictures have been engraved by Charles Turner; and there is a print of the "Contadina family prisoners with Banditti," exhibited at the Royal Academy in 1830, by Edwin Smith. Rogers's Italy contains a few vignettes of somewhat similar subjects engraved in wood by J. Thompson.

works; but from this year forth he sent his pictures no longer to the British Institution, but to the Royal Academy.

His name first appeared in the Academy catalogue in 1823, when he sent three views of Rome to the Exhibition.

But the first of Sir Charles Eastlake's works which attracted any considerable notice was the large picture of "The Spartan Isidas," exhibited in 1827. The story is from Plutarch's Life of Agesilaus. The young warrior, suddenly called while in his bath to repel an attack of the Thebans, seized his sword and spear and rushed naked as he was into the battle, causing a panic among the enemy, who, both from his appearance and his deeds judged him to be some guardian deity; though he slew many he escaped himself without a wound. Sir Charles selected this picture, now the property of the Duke of Devonshire, to exhibit in Paris, at the Universal Exhibition of 1855. It procured him his election as an associate of the Royal Academy. In 1828 appeared the beautiful and popular picture, an "Italian scene in the *Anno Santo*, Pilgrims arriving in sight of Rome and St. Peter's. Evening." He repeated this subject in 1835 and again in 1836, introducing only some slight alterations in the composition.* In 1829 he exhibited a poetical landscape, entitled "Lord Byron's Dream,"† and in the following year he became an academician, returned to England, and established himself in London, at No. 13, Upper Fitzroy Street; whence he removed in 1843 to No. 7, Fitzroy Square, where he henceforth constantly resided in London.

Sir Charles Eastlake's pictures are not numerous. He was too much engaged in literature and with other occupations to admit of a very close application to the practice of his profession. In 1833 he exhibited "Greek fugitives, an English ship sending its boats to rescue them;" in 1834 "The escape of Francesco di Carrara, last Lord of Padua, and Taddea d'Este, his wife, from Galeazzo Visconti, Duke of Milan," of which there is a repetition in this collection; in 1837 "An Arab chief selling Captives, Monks endeavouring to ransom them;" in 1838 "Gaston de Foix before the Battle of Ravenna," in which the knight was killed; in 1839 "Christ blessing little children;" in 1840 "The Salutation of the aged Friar;" in 1841 "Christ weeping over Jerusalem," of which the Vernon picture is a repetition; and in 1843 "Hagar and Ishmael." The last is a composition of rare simplicity and beauty.‡ From this time his name did not often appear in the

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* It is finely engraved by G. T. Doo, R.A.

† Engraved by J. T. Willmore, A.R.A.

‡ There are good engravings of several of the above pictures; of "Greek Fugitives," by John Goodyear; of "Christ blessing little children," by J. H. Watt; of "Hagar and Ishmael," by Bridoux and Smith, for the Glasgow Art Union; of the "Salutation of the aged Friar," by S. Bellin; and of "Gaston de Foix," by C. W. Sharpe.

Royal Academy catalogue. Among his latest works are several ideal portraits of women, painted with great delicacy. He contributed altogether fifty-one pictures to its exhibitions, extending over a period of thirty-three years, exhibiting five works only after he became President of the Academy, having succeeded Sir Martin Shee in that office in 1850, when, as is usual on the occasion, he received the honour of knighthood from Her Majesty.

We have yet to follow Sir Charles Eastlake's career in his literary and official capacity.

In 1841 he was appointed secretary to the Royal Commission for decorating the New Palace of Westminster, and conducted all the business of that Commission until its dissolution after the death of H.R.H. the Prince Consort, its president. The papers or appendices accompanying the periodical Reports of the Commissioners, written or collected and edited by the secretary, are most valuable contributions to the practical literature of Art. He had previously written a few articles for the *Penny Cyclopædia;* and in 1840 he published a translation of Goethe's *Theory of Colours*, with a dedication to his friend and patron, Mr. Jeremiah Harman. In 1842 he edited a translation of Kugler's *Italian Schools of Painting;* but his chief literary labour is the very learned volume entitled *Materials for a History of Oil Painting*, 1847, dedicated to the late Sir Robert Peel. This work, as regards the Flemish school at least, perhaps exhausts the subject of *vehicles and methods of painting*.

On the death of Mr. Seguier, the original keeper of the National Gallery, in 1843, Sir Charles (then Mr.) Eastlake was appointed to succeed him. This office, however, he resigned in 1847. In 1850, as President of the Royal Academy, Sir Charles became an *ex-officio* Trustee; and in 1855, on the occasion of the re-organisation of the management of the Institution, he was appointed Director of the Gallery for a term of five years, an appointment which was renewed in 1860, and in 1865. The great feature of this new management was, that Parliament voted an annual sum for the purchase of pictures; and the consequence has been a steady and vast increase of the collection, independent of gifts and bequests.

The pictures purchased from 1824 inclusive to 1855, that is, during thirty-three years, amounted to only 96 in number; while those purchased during Sir Charles Eastlake's directorship reached the number of 155, at an average cost of 662*l.* 2*s.* 10*d.* These 155 pictures represent eight schools of painting, and 111 masters, extending over a period of seven centuries. The various Italian schools are represented by eighty-two masters; the Flemish school, by eleven; the Dutch, German, and British schools, each

by five masters; and the French, Spanish, and Byzantine schools, by one each.*

Besides the above works, many pictures were bought on the recommendation of Sir Charles Eastlake when he acted as a Trustee only.

In 1849 Sir Charles married Elizabeth, the daughter of the late Dr. Rigby; a lady distinguished for her literary attainments, being the authoress of several original works, and the translator of some others. In 1853 he received the honorary degree of D.C.L. from the University of Oxford, and in 1855 he was made a Chevalier of the Legion of Honour by the Emperor of the French. He was a Fellow of the Royal Society, and a member of several foreign Academies.

* The following are perhaps the most notable of Sir Charles Eastlake's purchases, given in the order of their acquisition. Such pictures as are marked with an asterisk (*) were bought together with others in one purchase, and had no fixed price:—

Subject of Picture.	Painter.	Price. £	s.	d.	Date of Purchase.
Adoration of the Magi	Paul Veronese	1,977	0	0	1855
Virgin adoring the Infant Christ, &c.	Pietro Perugino	3,571	8	7	1856
Martyrdom of St. Sebastian	A. Pollajuolo	3,155	4	2	1857
Virgin and Child, St. Jerome and St. Dominick.	Filippino Lippi	627	8	0	—
Family of Darius, &c.	Paul Veronese	13,650	0	0	—
Marriage of St. Catherine	Amb. Borgognone	430	0	0	—
St. Bernardino of Siena, &c.	Moretto	577	10	0	1859
An Allegory*	Ang. Bronzino	-	-	-	1860
Christ surrounded by Angels, &c.	Fra. Gio. Angelico	3,500	0	0	—
Madonna and Child enthroned, &c.	Garofalo	763	16	0	—
St. Sebastian and other Saints*	L'Ortolano	-	-	-	1861
His own Portrait	Rembrandt	800	0	0	—
Portrait of a Lady	Paris Bordone	257	13	1	—
St. Jerome in his Study*	Gio. Bellini (?)	-	-	-	1862
Portrait of Mrs. Siddons	Gainsborough	1,000	0	0	—
Portrait of Ralph Schomberg	Gainsborough	1,000	0	0	—
Landscape. Showery weather	Hobbema	1,575	0	0	—
Madonna and Child enthroned, &c.	Memling	759	0	0	—
Alderney Bull, &c.	James Ward	1,500	0	0	—
His own Portrait	Andrea del Sarto	270	2	0	—
Adoration of the Magi	Bramantino	127	1	0	1863
The Italian Trinita	Pesellino	2,100	0	0	—
Christ's Agony in the Garden	Gio. Bellini (?)	630	0	0	—
St. Rock	Morando	} 880	0	0	1864
A Venetian Senator	Bonsigniori				
Death of Major Peirson	Copley	1,600	0	0	—
Madonna, Infant Christ, and St. Anne.*	Girolamo dai Libri	-	-	-	—
Madonna, Infant Christ, and St. John.	Raphael	9,000	0	0	1865
Madonna and Child, and the Doge Gio. Mocenigo.	Vittore Carpaccio	3,400	0	0	—

In August 1865 he left England on his usual annual tour on the Continent, with a view of acquiring further examples for the National Gallery. In Milan, however, he was attacked by severe illness; but having somewhat recovered, he removed in the month of October to Pisa. He shortly afterwards became again seriously ill; and early on the morning of Sunday, the 24th of December, he died, at Pisa, in his 73rd year. His body was brought to England, by desire and at the cost of the Royal Academy; and on Thursday, the 18th of January 1866, it was deposited in a vault constructed for it in Kensal Green Cemetery.

No. **397.** *Christ lamenting over Jerusalem.*

"Oh Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate."—*Matthew* xxiii. 37, 38.

"And as he sat upon the Mount of Olives, the disciples came unto him privately, saying, Tell us, when shall these things be?" ——xxiv. 3.

"And he said, When ye shall see Jerusalem compassed with armies, then know that the desolation thereof is nigh."—*Luke* xxi. 20.

"When they shall say peace and safety; then sudden destruction cometh upon them."—I. *Thess.* v. 3.

Our Lord is seated, with his hands clasped, on a stone, under the shade of some olive trees, and his regard is turned to his left towards Jerusalem, seen in the distance below; on his right near him are seated Peter and another Apostle, and John and two more are standing a little behind; all under the shade of the olives. In the middle ground is a shepherd with his flock, carrying a lamb under his arm; on the other side a woman is approaching leading a child, and carrying a vessel of water on her head; near her is a hen gathering its chickens under her wing; a woodman's axe has been struck into the root of an old tree; all accessories of some portent.

Engraved by S. Cousins, R.A.; and by J. Outrim. On canvas, circular top, 3 ft. 2 in. *h.* by 4 ft. 10¼ in. *w.*

A repetition of the picture exhibited at the Royal Academy in 1841. VERNON COLLECTION.

No. **398.** *Haidee, a Greek Girl.*

Bust, life size.

Engraved by R. Graves, A.R.A. On canvas, 2 ft. 1 in. *h.* by 1 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1831. VERNON COLLECTION.

No. **399.** *Escape of the Carrara Family from the Pursuit of the Duke of Milan,* 1389.

Francesco Novello di Carrara, last Lord of Padua, is conducting his wife, Taddea d'Este, seated on an ass, over a mountain pass,

in order to escape from the followers of Giovanni Galeazzo Visconti, Duke of Milan, who are in sight in the valley below. Sismondi, *Histoire des Républiques Italiennes du Moyen Age*, ch. iii.

Engraved by F. Bacon; and by S. Smith. On canvas, 4 ft. 2 in. *h.* by 3 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1850. VERNON COLLECTION.

No. 898. *Lord Byron's Dream.*

A Greek landscape, with mountains, and a view of the sea.

" ———————— in the last he lay
Reposing from the noontide sultriness
Couched among fallen columns in the shade
Of ruined walls that had survived the names
Of those who reared them; by his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain; and a man
Clad in a flowing garb did watch the while,
While many of his tribe slumbered around."

On canvas, 3 ft. 9 in. *h.* by 5 ft. 6 in. *w.* Engraved by J. T. Willmore, A.R.A.

Painted in Rome in 1827 for Earl Leven and Melville; exhibited at the Royal Academy in 1829. Bequeathed by Mr. Thomas Howard in 1872.

No. 1395. *Portrait of Mrs. Charles H. Bellenden Ker.*

Half-length; life size; full-face. Dressed as an Italian peasant girl in a plum-coloured velvet bodice, red skirt, short sleeves of lilac-coloured satin, and a shoulder knot of white silk ribbons. A rose-pink scarf thrown lightly across the left shoulder leaves the throat and chest bare. Her hair is worn plain, and the head is uncovered except by a narrow frilling of pink ribbon and a small white kerchief. In her arms she bears an open basket of dark-coloured grapes. Background of blue sky crossed by light clouds.

On canvas, 2 ft. $5\frac{1}{2}$ in. *h.* by 2 ft. *w.*

Bequeathed by Mr. Charles H. Bellenden Ker in 1893.

No. 1398. "*Ippolita Torelli.*"

A life-size figure seated, and seen to the waist. Dressed in a plum-coloured velvet gown, with a low-cut bodice which leaves the chest bare, and large sleeves lined with pale rose-coloured silk. A thin white kerchief, folded like a turban, surrounds her head.

She rests her elbow on the arm of her chair or couch, and supports her head with her right hand. In her left she holds a string of pearls. Background of green drapery.

Ippolita Torelli was the wife of Baldassare Castiglione, an Italian soldier, statesman, and poet (1478–1529). Left in Mantua, two years after her marriage, she is supposed to have written, in

Latin verse, to her husband, then at the Court of Pope Leo X., complaining that in his absence her jewels gave her no pleasure.

On canvas, 2 ft. 11¼ in. *h.* by 2 ft. 4⅝ in. *w.*
Exhibited at the Royal Academy in 1851.
Bequeathed by Lady Eastlake in 1893.

EGG (AUGUSTUS L.), R.A.,

Was the son of Mr. Egg, the gunmaker, in Piccadilly, and was born in London in 1816. Having mastered the first elements in drawing under Mr. Henry Sass, in Charlotte Street, Bloomsbury, he obtained admission as a student into the Royal Academy in 1836. He appeared as an exhibitor on the books of that institution as early as 1838, when he exhibited "a Spanish Girl." This was followed by "Laugh when you can" in 1839; and a scene from "Henry IV." in 1840. Egg seems to have at once entered upon that line of art by which he ultimately gained his well-deserved reputation—the higher *genre* or social history. He exhibited several excellent pictures at the Royal Academy during the twenty-two years he contributed to its exhibitions, besides others shown elsewhere: he had hung altogether twenty-seven works at the Academy, but he did not exhibit in the years 1852, 1853, and 1856. The following are the most important:—"Peter the Great sees Catherine his future Empress for the first time," 1850; "The Life and Death of Buckingham," very remarkable, 1855; "Past and Present," a social tragedy, in three groups, 1858; "The Night before Naseby," 1859; and "Catherine and Petruchio," 1860, his last picture. He had the misfortune to suffer from a weak constitution, and it was during a journey in Africa, undertaken for the benefit of his health, that he died at Algiers, on the 26th of March 1863. Egg was elected an associate of the Royal Academy in 1848, and an academician in 1860.

No. 444. *Scene from "Le Diable Boiteux."*

Patricio and his two friends having breakfasted at a tavern on "larded fowls, partridges of Leon, pigeons from old Castile, Estremadura ham, and all the fruits of the season," he had called for the reckoning, which amounted to fifty reals. As Patricio had but thirty in his purse, he was forced to leave in pawn his rosary, adorned with silver medals.

Le Sage, *Devil on Two Sticks*, ch. vii.

Engraved by S. Sangster. On canvas, 2 ft. 10 in. *h.* by 3 ft. 8 in. *w.*
Exhibited at the Royal Academy in 1844. VERNON COLLECTION.

No. **1385.** *"Beatrix Knighting Esmond."*

A scene from Thackeray's well-known historical novel.

In an apartment panelled with oak, filled with Jacobean furniture, and having a rich Turkey carpet spread on the floor, Beatrix, standing on the right of the picture, clad in a white silk gown with a front of amber-coloured brocade, extends her right arm holding a sword towards Esmond, who kneels before her in a military uniform of Queen Anne's reign, viz., a scarlet coat trimmed with silver lace, steel cuirass, boots and spurs.

Through an open door on the left, Rachel Lady Castlewood, wearing a blue silk dress with white muslin sleeves and black head veil, has just entered, with the Dowager Viscountess leaning on her arm.

On canvas, 2 ft. $9\frac{1}{2}$ in. *h.* by 3 ft. $9\frac{1}{2}$ in. *w.*

Painted in 1857; exhibited at the Royal Academy in 1858; at the International Exhibition in 1862; at the International Exhibition at Paris in 1867; at the Leeds Exhibition in 1868; and at the Royal Academy Winter Exhibition in 1873.

Formerly belonging to Mr. (afterwards the late Sir) Thomas Fairbairn.

Purchased in 1893 (out of the Clarke Bequest) from Mr. A. D. Hogarth of Brompton.

ETTY (William), R.A.,

Was born at York, March the 10th, 1787; his father was a miller. In 1798 he was apprenticed to Robert Peck, a letter-press printer at Hull, with whom he served seven years, but, says Etty, in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806 he removed to London, to his uncle, Mr. William Etty, of Lombard Street, and at once earnestly prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli, in Cock Lane, Smithfield, where Etty made a drawing of the ancient group of Cupid and Psyche, which procured him admission into the Royal Academy; he and Collins entered it the same week in 1807. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence, residing at that time in Greek Street, Soho Square, but the incessant occupation of Lawrence left him little leisure to assist his pupil, and Etty's difficulties were so great, that he writes—"Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said *persevere!* I did so, and at last triumphed, but I was nearly beaten."

When his year was expired, Etty painted from nature, and copied the "old masters" in the British Gallery: this, he says, he found easy, after copying Lawrence. He was also a constant student in the "Life School" of the Royal Academy. His industry was indefatigable, yet he tells us he tried for all medals, gold and silver, and never got any of either. He ventured at one time to send six pictures to the Academy exhibition, all were rejected; this happened year after year at the Academy, and at the British Gallery, but by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as "The Coral Finders," exhibited in 1820; "Cleopatra," exhibited in the following year, and some others, he established a reputation, and at length entered upon his great career.

In 1822 Etty went to Italy, visiting Venice, Florence, Rome, and Naples, but it was in Venice that he found the greatest attractions;—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it.

He returned to London early in 1824. The first picture he exhibited after his return, was "Pandora crowned by the Seasons," in the Exhibition of 1824, for which he was chosen an associate of the Royal Academy; and in 1828 he became a member.

In the autobiography mentioned in this notice, Etty has himself pointed out what he considered his greatest works. "'To the pure in heart, all things are pure,' my aim in all my great pictures has been to paint some great moral on the heart"—"The Combat," *the beauty of mercy;* the three "Judith" pictures, *patriotism*, and self-devotion to country, people, and God: "Benaiah, David's chief captain," *valour;* "Ulysses and the Syrens," the importance of resisting *sensual delights*, or an Homeric paraphrase on "The Wages of Sin is Death"; three pictures of "Joan of Arc," *Religion*, *Loyalty*, and *Patriotism*, like the modern Judith. In all, nine great pictures, "as it was my desire to paint three times three."

In the summer of 1849 an exhibition of Etty's works, to the number of 130 pictures, took place in the great room of the Society of Arts, at the Adelphi, in a surprising manner displaying the great powers of this distinguished English painter, especially as a colourist. Etty died in the same year, 1849, in his native place, York, on the 13th of November; he was never married, and having lived a very retired life, he accumulated a considerable fortune.* He contributed one hundred and thirty-six pictures to the Royal Academy exhibitions.

* See his Autobiography in the *Art Journal* for 1849 and the "*Life of William Etty,*" by A. Gilchrist. 2 vols. 8vo. London, 1855. There is a fine engraving of the "Combat" by G. T. Doo, R.A.

No. 356. *Youth on the Prow and Pleasure at the Helm.*

> "Fair laughs the morn, and soft the Zephyr blows,
> While proudly riding o'er the azure realm,
> In gallant trim, the gilded vessel goes,
> Youth on the prow, and Pleasure at the helm,
> Unmindful of the sweeping whirlwind's sway,
> That, hushed in grim repose, expects his evening prey."—*Gray*.

Engraved by C. W. Sharpe. On canvas, 5 ft. 2 in. *h.* by 3 ft. 10 in. *w.* Under glass.

Exhibited at the Royal Academy in 1832. VERNON COLLECTION.

No. 359. *The Lute Player.*

A gentleman and two ladies, a black page bearing refreshments.

> "When with sweet notes I the sweet lute inspired,
> Fond fair ones listen'd, and my skill admired."

Engraved by J. C. Armytage. On wood, 2 ft. *h.* by 1 ft. 8½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. 614. *The Bather, "at the Doubtful Breeze alarmed."*

A female standing in a shaded pool, in the attitude of listening.

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 7½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1844. Bequeathed by Mr. Jacob Bell in 1859. A similar picture to this was painted for Mr. Broderip.

FRASER (ALEXANDER),

Was born in Edinburgh in 1786, and was educated in the "Trustees' Academy" there. He afterwards became the assistant of Sir David Wilkie in London, where Fraser resided many years, and his own original pictures are painted much in the taste and style of his distinguished countryman. He was an exhibitor of twenty-four pictures only at the Royal Academy, in London, from 1823 to 1848, inclusive. Their subjects are various, but he generally showed a partiality for the humorous. The following are good examples of his style :—"Deoch-an-doruis," 1830; "The Village Sign-Painter," 1837; "Scene at Newhaven near Edinburgh," 1841; and, "Sir Walter Scott dining with a Blue-gown Beggar, Edinburgh," 1844—"The mutton was excellent, so were the potatoes and whiskey." (See Lockhart's "*Life, &c.*," vol. 1, p. 175.)

Fraser died at Wood Green, Tottenham, on the 15th of February 1865, having completed his seventy-eighth year. He was an associate of the Royal Scottish Academy.

No. **453.** *Interior of a Highland Cottage,*

Of a primitive character; a log fire is burning on the centre of the floor, a large iron pot is suspended over it, and the smoke escapes through a hole in the roof; a boy set to rock a baby to rest has himself fallen asleep over his work.

Engraved by C. Cousen. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11 in. *w.* VERNON COLLECTION.

FRITH (WILLIAM P.), R.A.

No. **615.** "*The Derby Day.*"

A scene on the Race-Course at Epsom, 1856.

On canvas, 3 ft. 3½ in. *h.* by 7 ft. 3½ in. *w.* Engraved on half scale by August Blanchard.

Exhibited at the Royal Academy in 1858. Bequeathed by Mr. Jacob Bell in 1859.

FUSELI (HENRY), R.A.,

The second son of John Caspar Fuessli, a portrait and landscape painter, was born at Zurich on the 7th of February 1741. He showed at an early age a taste for art, but was obliged to pursue its study by stealth, for his father had determined that he should become a clergyman. With that object in view young Fuseli entered the Caroline College of his native town, where in due course he obtained the degree of Master of Arts, and acquired the knowledge of several modern languages, including English, which enabled him to read the works of Milton and Shakespeare.

Among his fellow students was Lavater, the well-known physiognomist. The two young men became great friends, and in 1761 both entered into holy orders. Not long after Fuseli, through no fault of his own, appears to have offended a local functionary, and was advised to leave Zurich. He made a tour in Germany, began his artistic career at Berlin by designing eight illustrations for Bodmer's "Noachide," and having made the acquaintance of Sir Andrew Mitchell, then Minister at the Court of Prussia, travelled with him to London, where he arrived at the close of the year 1763. He took lodgings in Cranbourn Alley (where Hogarth had formerly resided), supporting himself by making translations, and other literary work, which he varied occasionally by supplying illustrations for novels. In 1766 he accepted the appointment of travelling tutor to Viscount Chewton, the Earl of Waldegrave's son, but soon quarrelled with his pupil and returned to England, where he obtained an intro-

duction to Sir Joshua Reynolds, who, after seeing Fuseli's first picture, viz., "Joseph interpreting the Dreams of Pharaoh's Servants," encouraged him to adopt the profession of a painter.

While still a novice in art, Fuseli set out for Italy, and arrived in Rome early in 1770. Here he first changed the spelling of his name from Fuessli to Fuseli. The works of Michael Angelo appear to have absorbed his attention, and he also studied from the antique, but he copied little, and when drawing from the life, shrank from the practice of dissection.

During Fuseli's stay in Italy, which extended over eight years, he sent two pictures to the Royal Academy. On his way back to England he remained some months at his native town, where, among other pictures, he painted "The Confederacy of the Founders of Helvetian Liberty"—a work which is still preserved in the Senate House at Zurich. Returning to London in 1778, he took part of a house in St. Martin's Lane, exhibited three pictures at the Royal Academy in 1780, and two years later produced a work entitled "The Nightmare," which was engraved and became popular.

In 1780 he was associated with Alderman Boydell's scheme for producing illustrations from Shakespeare, and painted eight large pictures for this series. In 1788 he was elected an Associate, and two years later a full member, of the R.A.

Fuseli's pencil was afterwards employed in illustrating various publications, including "Macklin's Poets" and "Macklin's Bible." At a later period he painted forty pictures on a large scale, selecting his subjects from Milton. These were exhibited under the name of "The Milton Gallery," as a private speculation of the artist, but they failed to attract the public, and after four months the exhibition was closed at a loss.

Meanwhile Fuseli had been elected Professor of Painting at the Royal Academy, and in 1801 he delivered his first course of lectures. In 1804 he was appointed keeper of the R.A., and he held both offices for more than twenty years. He continued to paint up to the end of his life, and, exclusively of those which formed the Milton Gallery, exhibited sixty-nine pictures. He was seized with his last illness while on a visit at the house of the Countess of Guildford, at Putney, where he died on the 16th of April 1825.

No. **1228.** "*Titania and Bottom.*"

From the "Midsummer's Night's Dream," Act IV., Scene 1.

In the centre of the picture Bottom (a life-size figure) sits, with the ass's head on his shoulders, while Titania, standing by his side, raises her right arm coquettishly, holding a wand over the weaver's head.

On either side stand groups of sprites and fairies—some whose dress and action suggest a mortal shape, some airily draped as Moth, Peasecod, and Cobweb, and others on a smaller scale distinguished by an elfish and imp-like character.

Dark background, in which the forms of distant figures are dimly shadowed.

On canvas, 7 ft. 1¼ in. *h.* by 8 ft. 11½ in. *w.*

Presented by Miss J. Carrick Moore, having been bequeathed to the National Gallery by her deceased sister.

GAINSBOROUGH (THOMAS), R.A.,

Was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and, after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major; the picture has perished. His reputation extending, he settled, in 1760, in Bath, as a more suitable field for the exercise of his abilities. At Bath much of his time was devoted to portraiture, which appears subsequently to have divided his attention with landscape painting. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2, 1788, and was buried in Kew churchyard.*

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. In this he alludes to Gainsborough's method of handling —his habit of *hatching*. "All those odd scratches and marks,"

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* Edwards, *Anecdotes of Painters who have resided or been born in England &c.* London, 1808.

he observes, "which, on a close examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design,—this chaos, this uncouth and shapeless appearance—by a kind of magic, at a certain distance, assume form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence." He observes, in another place, "whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine."*

Among Gainsborough's most popular pictures are, the youth in a blue satin dress, known as "The Blue Boy;" the portrait of the Hon. Mrs. Graham (now in the Edinburgh Gallery), "The Shepherd Boy in the Shower;" "The Cottage Door;" "The Cottage Girl with Dog and Pitcher;" "The Shepherd Boys with their Dogs fighting;" and "The Woodman and his Dog in the Storm."† Gainsborough is said never to have put his name to any picture.‡ He died in possession of 56 of his pictures and 148 drawings, which were exhibited at his house in March 1789. Many were sold on this occasion, and the remainder at Christie's, June 2d, 1792.§

No. 80. *The Market Cart.*

The horse with loaded cart, from which this picture takes its name, is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and two boys and a dog are walking by the side of it: in the foreground to the left are two other figures, seated, and a dog; to the right, in the middle ground, is a youth collecting faggots.

Engraved by E. Goodall, for the *Associated Engravers;* and in Jones's *National Gallery.* On canvas, 6 ft. ½ in. *h.* by 5 ft. ½ in. *w.*

Purchased at Lord Gwydyr's sale in 1828, and presented to the National Gallery by the Governors of the British Institution. Lord Northwick possessed a similar composition.

No. 109. *The Watering Place.*

A thickly-wooded landscape, with a few figures in a retired spot to the left; and some cattle and goats standing in a pool of water in the foreground to the right. Evening light.

Engraved by W. Miller, for the *Associated Engravers;* and in Jones's *National Gallery.* On canvas, 4 ft. 10 in. *h.* by 5 ft. 11 in. *w.* Under glass.

Presented to the National Gallery in 1827 by Lord Farnborough.

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* Discourse XIV. delivered Dec. 10, 1788.

† This picture was burnt at Eaton Park; it has been engraved by Simon, and executed in needlework by Miss Lynwood.

‡ Edwards, *Anecdotes, &c.*

§ See Fulcher, *Life of Gainsborough.* 12mo. London, 1856.

No. **308.** *Musidora bathing her Feet.*

She is seated on the bank of a shaded stream, with one foot in the water, and is loosening the sandal of the other.

> " . . . Thrice happy swain!
> A lucky chance, that oft decides the fate
> Of mighty monarchs, then decided thine.
> For, lo! conducted by the laughing loves,
> This cool retreat his Musidora sought;
> Warm in her cheek the sultry season glowed,
> And rob'd in loose array, she came to bathe
> Her fervent limbs in the refreshing stream."
> Thomson's *Summer*.

Entire figure, life size.

Engraved by P. Lightfoot. On canvas, 6 ft. *h.* by 5 ft. *w.* VERNON COLLECTION.

No. **309.** *The Watering Place.*

A woody landscape, three cows standing in a stream; a village church in the distance.

Engraved by W. Miller. On canvas, 1 ft. 11 in. *h.* by 2 ft. 6 in. *w.* VERNON COLLECTION.

No. **310.** *Woody Landscape, Sunset.*

A carter on his way home has stopped to water his team at a wayside brook.

Engraved by J. C. Bentley. On canvas, 4 ft. 8 in. *h.* by 4 ft. 11 in. *w.* Purchased by Mr. Vernon in 1832; it was formerly in the possession of Mr. Ewer, who purchased it at the sale at Schomberg House in 1789. VERNON COLLECTION.

No. **311.** *Rustic Children.*

A girl carrying a child, and a boy with a bundle of faggots. Evening.

Engraved by G. B. Shaw. On canvas, 1 ft. 6 in. *h.* by 1 ft. 2¼ in. *w.* Under glass. VERNON COLLECTION.

No. **678.** *Study for a Portrait.*

The finished picture, a full-length portrait of Abel Moysey, Esq., when a young man, is now at Bathcalton Court, Somersetshire. Mr. Moysey was some years member for Bath, was made a Welsh Judge in 1775, and was afterwards appointed Deputy King's Remembrancer to the Court of Exchequer. He died in 1831, aged 87.

On canvas, 1 ft. 10¾ in. *h.* by 1 ft. 6 in. *w.*

Presented in 1861, by his grandsons, Mr. Henry Gorges Moysey, and the Rev. Frederick Luttrell Moysey.

No. **683.** *Portrait of Mrs. Siddons,*

In a striped blue and white dress, and buff shawl, with black hat and feathers; and holding in her left hand a brown muff: seated, half-length, life size.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3 in. *w.* Under glass.

Painted in 1784,* in her twenty-ninth year, the year after Sir Joshua Reynolds painted her as the "Tragic Muse," now in the Grosvenor Gallery. Purchased in 1862, from Major Mair, who was married to a daughter of Mr. Henry Siddons, the actress's son.

Exhibited at Manchester in 1857.

No. 684. *Portrait of Ralph Schomberg, Esq., M.D.,*

In a court suit of claret-coloured velvet, holding his cocked hat and cane in his hands. He was of the family of Field Marshal Duke Schomberg, who was killed in 1690 at the Battle of the Boyne. Standing full length, in the open air; with a landscape background.†

On canvas, 7 ft. 7 in. *h.* by 5 ft. ½ in. *w.*

Engraved by W. T. Fry, for Jones's *National Gallery.*

Exhibited at the British Institution in 1815, and in 1834 placed by mistake in the National Gallery, from which it was removed in 1836. Purchased from J. T. Schomberg, Esq., in 1862.

No. 760. *Portrait of Orpin, Parish Clerk of Bradford, Wiltshire.*

Seated near a window, with his face turned towards the light, and his hands on the first volume of a large folio Bible, resting open on a reading desk before him. Half length, life size.

On canvas, 3 ft. 11½ in. *h.* by 3 ft. 1½ in. *w.*

Originally in the possession of J. Wiltshire, Esq., of Shockerwick, near Bath. Edward Orpin died in 1781. Purchased at the sale of the Wiltshire collection in 1867.

No. 789. *Portraits of Mr. J. Baillie, of Ealing Grove, his Wife and Four Children.*

The mother is seated in a garden with the youngest child standing on her lap, who is stretching out its hands to receive a rose from its brother; on the spectator's left are standing two girls, and on the other side is the father leaning on the back of the mother's chair; foliage, a pillar and curtain in the background. Six figures, life size.

On canvas, 8 ft. 2 in. *h.* by 7 ft. 5 in. *w.*

Bequeathed by Mr. Alexander Baillie, of Naples, in 1858; to be retained by his nephew, Mr. M. J. Higgins, during his life; at his death, in 1868, the picture came into the possession of the Trustees of the National Gallery.

No. 925. *Landscape.*

A wood scene, with a pool of water, and a view of the village of Cornard in Suffolk, in the distance: several figures, variously occupied, in the wood.

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* Fulcher, "*Life of Gainsborough,*" 1856, p. 130.

† Fulcher, in his "*Life of Gainsborough,*" p. 198, designates this picture "one of the finest in the world."

This view is, in the lettering of the print of it published by the Boydells in 1790, called "Gainsborough's Forest."

On canvas, 4 ft. *h.* by 5 ft. *w.* Engraved by Mary Catherine Prestel.

Formerly in the possession of Alderman Boydell, who bequeathed it to Mr. Watts. From him it passed to Mr. Watts Russell, at whose sale in 1875 it was purchased from the Lewis Fund for the national collection.*

No. **1044.** *Portrait of the Rev. Sir Henry Bate Dudley, Bart.*

The founder and editor of the "Morning Post," who became Chancellor of the Diocese of Ferns in Ireland and a Prebendary of the Cathedral of Ely. He was at one period of his life intimately associated with the Prince Regent, afterwards George IV., by whom he was made a baronet in 1812.

Half-length.

Painted on canvas, 2 ft. 4½ in. *h.* by 3 ft. ¾ in. *w.*

Presented by his nephew, Mr. T. Birch Wolfe, in 1878.

No. **1174.** *The Watering Place.*

A sketch for the picture numbered 109 in this catalogue.

On canvas, 1 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. **1271.** *Portrait of a Young Man.*

About half life-size: seen to the waist: three-quarter face; dressed in a plum-coloured coat, white waistcoat, and cravat. The hair of the head is brushed up from the brow, curled at the sides and powdered. The cheeks are hairless.

On canvas, 12 in. *h.* by 9¾ in. *w.*

Presented by Mr. James Rannie Swinton in 1888.

No. **1283.** *View of Dedham.*

A thickly-wooded copse, with beech and oak trees shading a hilly foreground, on the left of which a man is seated. Through the trees, towards the left of the picture, is seen meadow land divided by hedges. Beyond, a church tower rises above the distant village. Blue sky, with storm clouds gathering on the right.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 6¼ in. *w.*

Purchased from a fund bequeathed by Mr. Francis Clarke.

GLOVER (John)

Was born at Houghton-on-hill, in Leicestershire, on the 18th of February 1767. He began life as a writing master, but in 1794 removed to Lichfield and commenced his career as an artist. On the establishment of the Society of Painters in Water-colours in 1805 he contributed to its first exhibition held in Spring

* Fulcher's *Life of Thomas Gainsborough*, 1856, p. 193.

Gardens, and, having left the country, came to reside in Montague Square, London.

Soon after the restoration of Louis XVIII. Mr. Glover paid a visit to France, and after studying at the Louvre, painted a large oil picture which he exhibited in Paris. This work attracted the attention of the French King, who presented the artist, after his return to England, with a gold medal in recognition of his ability. Mr. Glover passed some time on the Continent, extending his travels through France to Switzerland and Italy. In 1820 he opened a private exhibition of his works in Bond Street. Some of his pictures realized high prices. His view of Durham Cathedral, now in Lambton Hall, was sold for five hundred guineas.

Having practiced his art as a landscape painter for many years in London he purchased a house and some land in the neighbourhood of Ullswater with the intention of retiring there, but this project seems never to have been realized, and circumstances subsequently led him to emigrate to Tasmania where he arrived in March 1831. The novelty of the scenery by which he found himself surrounded seems to have stimulated him to fresh exertions. Some of his best pictures of local scenery were executed for liberal colonists who sent them to England.

During the latter years of his life he appears to have ceased from painting and passed his time in religious study.

He died on the 9th December 1849 at the advanced age of eighty-two.

No. 1186. *Landscape with Cattle.*

A clear stream which mirrors the surrounding scenery as it flows through common land surrounded by meadows. On the opposite bank cows are drinking. In the middle distance a group of trees with level country beyond. Blue sky filled with cloud cumuli. Shrubs and brushwood in the foreground.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 8 in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

GOOD (THOMAS S.)

Was born at Berwick-upon-Tweed, December 4th, 1789, and was originally brought up as a house painter. He eventually adopted painting as a fine art, imitating the style and subjects of Wilkie; and produced several excellent pictures. He was an exhibitor for fourteen years at the Royal Academy, but having inherited some property through his wife, he finally abandoned the practice of painting as a profession. He exhibited between

the years 1820 and 1833, inclusive, twenty pictures, of ordinary domestic scenes, as—"A Scotch Shepherd;" "Music;" "Two Old Men who fought at the Battle of Minden;" "Northumbrian Piper;" "Practice;" "Rummaging an old Wardrobe;" "Smugglers Resting;" "Fishermen;" "Idlers;" "The Truant;" "Merry Cottagers;" "Medicine;" "The Industrious Mother," &c. He died in his own house on the Quay Walls at Berwick, on the 15th of April 1872.

No. **378.** *The Newspaper.*

The interior of a cottage, a man seated in an arm chair reading a newspaper.

Engraved by C. W. Sharpe. On wood, 9½ in. *h.* by 7½ in. *w.* Vernon Collection. Under glass.

No. **917.** *No News.*

An old man in a clerical suit of black, seated in a chair, with his right arm resting on a table, and his head thrown back, has fallen asleep over his newspaper still held before him on his knees.

On wood, 21 in. *h.* by 17 in. *w.* Under glass.
Bequeathed by the painter's widow, Mrs. Mary Evans Good, in 1874.

No. **918.** *Fisherman with a Gun.*

A coast scene near Berwick, a rocky shore and stormy weather, with a boat drawn up on the sands and a fisherman with a gun watching for sea gulls. Signed *T. S. Good*, 1832.

On wood, 15 in. *h.* by 19 in. *w.* Under glass.
Exhibited at the Royal Academy in 1832. Bequeathed by the painter's widow in 1874.

No. **919.** *Study of a Boy.*

A boy seated at a table, with his right hand on an open book, carelessly lounging on a wooden chair, and looking out of the picture; he is surrounded by books and other objects on the table and on the floor.

On wood, 11½ in. *h.* by 9½ in. *w.* Uuder glass.
Bequeathed by the painter's widow in 1874.

GOODALL (Frederick), R.A.

No. **450.** *A Village Holiday of the olden time.*

"When the merry bells ring round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday."—Milton's *L'Allegro.*

A merry dance of villagers under the shadow of a noble oak, before an old country inn on the right, bearing the sign of the "Royal Oak." The windows are crowded with spectators; to the left are three musicians, who have taken refuge under the shade of the vast tree. In the foreground is a hawker, exhibiting his trinkets to some of the more elderly women of the party, and to the right of these, some of the elder villagers are seated at tables enjoying a substantial repast.

Engraved by J. Carter. On canvas, 3 ft. 4 in. *h.* by 5 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

No. 451. *The Tired Soldier, resting at a Roadside Well.*

He is seated by the well drinking from the pitcher of a young girl, who watches him with interest. An old man on the other side of the picture returning from market, who has stopped to water his horse, shows the like interest in the weary wayfarer. French peasants; composition of five figures.

Engraved by F. Croll. On canvas, 2 ft. 3½ in. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

HALLS (JOHN J.).

A portrait and historical painter who seems to have pursued his calling at Colchester up to the close of the last century, when he removed to London and soon established a successful practice. In 1813 he received a prize of 200*l.* from the British Institution for his picture representing "The Raising of Jairus's Daughter." From 1791 to 1827 he was a constant exhibitor at the Royal Academy and the British Institution. The dates of his birth and death are alike unknown. A portrait of the first Lord Denman by Halls hangs in the National Portrait Gallery.

No. 1372. *Portrait of Sir George Cockburn, Bart., G.C.B., Admiral of the Fleet.*

Life-size: full-length: three-quarter face (clean shaven). Dressed in naval uniform, with Hessian boots and spurs. He holds his sword in his right hand, while his left rests on his hip. In the background are buildings in flames—supposed to represent the conflagration of Washington. A presentation picture given by the Officers of the Royal Navy and Marines.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9 in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

HART (SOLOMON A.), R.A.,

Was born at Plymouth in April 1806. In 1820 his father, who had begun life as a goldsmith, removed to London where he gave lessons in Hebrew, and his son was apprenticed to Samuel Warren, the line engraver. Three years later young Hart entered as a student of the Royal Academy, and in 1826 exhibited a miniature portrait of his father at the Royal Academy Exhibition. About the same time he became a contributor to the Society of British Artists' Gallery, where he exhibited portraits and miniature copies from the old masters. In 1829 he painted two subject pictures, viz., "Youthful Architecture" and the "Nymph and Satyr;" the following year his "Reading of the Law," a scene in a Jewish Synagogue, and was purchased by Mr. Robert Vernon, who bequeathed it to the National Gallery (No. 424).

In 1829 he exhibited "A Rabbi at Prayer," "The Family Concert," and three other works. But the picture by which he gained earliest notice was his "Isaac of York in the Donjon of the Castle of Reginald Front de Bœuf." For some years afterwards Mr. Hart contributed regularly to the Royal Academy Exhibition, and in 1836 he was elected an Associate of that body, receiving the honour of full membership in 1840, when his principal picture was "King Henry I. receiving intelligence of the Shipwreck and Death of his only Son." In the following year he visited Italy, where he remained for twelve months, bringing home with him numerous studies of architecture and scenery.

Mr. Hart's acquaintance with the history and technical practice of his art was very considerable, and from 1854 to 1863 he succeeded Leslie as Professor of Painting at the Royal Academy. In 1865 he was elected Librarian to the same Institution, an office which he held until the close of his life, discharging its duties with zeal and ability. Indeed it is not too much to say that to his untiring energy in the acquisition and arrangement of publications, whether English or foreign, bearing on the subject, the Royal Academy owes the excellence and usefulness of its present library. For some years he was Curator of the pictures in Greenwich Hospital; and one of the Art Examiners to the Science and Art Department at South Kensington.

During his early career many distinguished persons of his own faith sat to him for portraits, which were subsequently presented to Jewish institutions, and shortly before his death he gave one of his largest pictures, "The execution of Lady Jane Grey," to the Corporation of Plymouth, his native town.

His last exhibited work was "The Hoarder," hung at the Royal Academy in 1881. He died in London on the 11th June in the same year.

No. 424. *Interior of a Jewish Synagogue at the Time of the Reading of the Law.*

"The five books of Moses, here called the Law, contained fifty-three sections, so that by reading one on each Sabbath, and two in one day, they read through the whole in the course of a year; finishing at the Feast of Tabernacles (in October), which they called the Rejoicing of the Law."

"The Jewish Doctors, to show their reverence for the Scriptures, always stood when they read them, but when they taught the people they sat down."

Burder's *Oriental Customs*.

Engraved by E. Challis. On canvas, 3 ft. 8 in. *h.* by 2 ft. 1½ in. *w.* arched at top. Under glass.

Painted in 1830. VERNON COLLECTION.

HERRING (JOHN F.)

The distinguished horse painter, was a native Englishman, but his family was originally Dutch. As an artist he was self-taught; at one time he was a stage coachman, having driven the "York and London Highflyer" for four years. He first painted horses at Doncaster, and has made portraits of thirty-three successive winners of the St. Leger there. Among his best works are "Returning from Epsom;" "The Derby Day;" "The Market Day;" "The Horse Fair," &c. Herring was a frequent exhibitor at the British Institution and at the Royal Academy. He died at Tunbridge, Kent, on the 23rd of September 1865, in his seventy-first year. He was animal painter to H.R.H. the Duchess of Kent, and Her Majesty possesses several portraits of horses by him.

No. 452. *The Frugal Meal.*

Study of the heads of three horses, feeding: two pigeons are partaking of the meal.

Engraved by J. Burnet; and by E. Hacker. On canvas, 1 ft. 9½ in. *h.* by 2 ft. 5½ in. *w.*

Painted in 1847. VERNON COLLECTION.

HOGARTH (WILLIAM)

Was born Nov. 10, 1697, in London, according to the Register of Births, at Great St. Bartholomew's, West Smithfield, in Bartholomew Close, "next doore to Mr. Downinge's the Printer's," and was baptized in the still existent font of the Church "y[e] 28[th] Nov[r] 1697."* His father, a native of Westmoreland, and originally a schoolmaster, was employed in London as a corrector of the press; he spelt his name Hogart. Hogarth was apprenticed at an early age to Mr. Ellis Gamble, who kept a silversmith's shop

* *See* Austin Dobson's "William Hogarth," 1891, p. 12.

in Cranbourn Alley; and he was bred an engraver of crests and ciphers on silver and other metal plates. This occupation, however, does not appear to have suited his taste, and at the expiration of his apprenticeship, in 1718, he turned his attention to engraving on copper for booksellers.

His earliest known print is his own shop-bill, which is dated 1720; but the first of his prints which attracted public notice are twelve small illustrations to Butler's *Hudibras*, published in 1726: they were copied for Gray's *Hudibras*, in 1744, and for Townley's French Translation, which was published in London in 1757.

In the year 1730, he married the only daughter of Sir James Thornhill, against that painter's consent. He engraved many book-plates at this period, but he derived little benefit from the employment, sometimes receiving for his plates scarcely more than the value of the copper. He therefore set up as a portrait painter, in which occupation he met with considerable success for a time.

It was during this early stage of his career as a painter, 1731, that he painted his series of "The Harlot's Progress," which was immediately followed by "The Rake's Progress," engraved in 1735. He acquired still greater fame by his series of the Marriage "à la Mode," which appeared in the prints in 1745: the original pictures are in this collection.

Hogarth was now an artist of high repute, both as a painter and satirist. As a portrait painter "his own likeness" in this collection, and that of "Captain Coram" in the Foundling Hospital, are capital specimens of his ability; of his moralizing, satirical capacity, and his abilities as a painter generally, the Marriage "à la Mode" affords adequate proof.

In 1753 Hogarth appeared as an author; he published in that year "The Analysis of Beauty, written with a view of fixing the Fluctuating Ideas of Taste,"* in the literary department of which he was assisted by Dr. Benjamin Hoadley and Dr. Morell. In 1757 Hogarth was appointed Serjeant Painter to the King, in the place of Mr., the son of Sir James Thornhill, who resigned. He died at his house in Leicester-fields, October 26, 1764, aged sixty-seven, and was buried in a vault at Chiswick, where he had a villa, and where he generally resided in the summer. His widow survived him twenty-five years.†

* A German translation of this work was printed at Berlin, in 1874; and it appeared in Italian at Leghorn in 1761.

† Walpole, *Anecdotes of Painting*, &c.; Nichols, *Biographical Anecdotes of William Hogarth; and a Catalogue of his Works*, &c., London, 1781 and 82. Ireland, *Hogarth Illustrated*, London, Boydell, 3 vols. 8vo., 1791–1812.

There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of 110 plates sold by the Boydells, after the death of the painter's widow.

No. 112. *His own Portrait.*

The picture is represented resting on volumes of Shakspeare, Milton, and Swift; and Hogarth's favourite dog Trump is painted by the side of it. In the lower corner to the left is a palette with the "Line of Beauty and Grace" marked upon it, and bearing the date 1745.

Engraved in 1749 by Hogarth himself, but the plate was converted in 1763 into a satirical print of Churchill, the poet, as "A Russian Hercules." It is beautifully engraved on a small scale by J. Barlow, on the titlepage of the first volume of Ireland's *Hogarth Illustrated*. There are also several other more recent prints of it—in Walpole's *Anecdotes*, in the *Gallery of Portraits*, in Cunningham's *Lives*, in Jones's *National Gallery*, &c.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

This picture remained in the possession of Mrs. Hogarth until her death in 1789, when it was bought by Mr. Angerstein, with whose collection it was purchased by Parliament in 1824.

Nos. 113–118. *The Marriage "à la Mode."*

A series of six pictures, representing profligacy in high life, or the ill effects of a marriage, of which the rank of one party and the wealth of the other are the sources of mutual attraction. Both are indifferent; the husband, a peer, proves neglectful and profligate—the lady, faithless; and her lord is finally killed in a duel by her paramour, who is hanged for the murder; the suicide of the lady by poison is the closing act of the tragedy.

No. 113. *The Marriage Contract.*

The scene takes place in a splendid apartment, adorned with pictures. The gouty old nobleman, the father of the bridegroom, is pointing to his pedigree, and appears engrossed by his own imaginary dignity, while the rich citizen, the father of the bride, is equally absorbed by the details of the marriage settlement. The bride and bridegroom are seated, turned away from each other, on a sofa. "The lady shows by her countenance and the manner in which she is playing with her wedding ring, that but a sullen consent has been wrung from her, by the promise of a title and an equipage; and the young nobleman evinces his utter indifference for his bride, and his admiration for himself, by turning his head from her for the superior gratification of contemplating his own person in a mirror. The nature of the plot and catastrophe of the drama is sufficiently indicated by the insidious attention which the young counsellor *Silvertongue* is paying to the bride. The two pointers in the foreground to the left, chained together against their inclinations, are good emblems

of the ceremony which has lately passed."* Composition of seven small figures.

Originally engraved by G. Scotin, in 1745; also by Earlom; by J. Garner, for Jones's *National Gallery*.

No. 114. *Shortly after Marriage.*

This scene represents the breakfast-parlour, with an inner-room beyond, in which are seen cards and card-tables, with the candles still burning, though it is now noon; a sleepy servant is on the point of putting out the candles. The peer has, after a night's debauch, just entered the apartment, in which his wife, who has also been up all night playing at cards, is seated at breakfast. He has thrown himself carelessly upon a chair, with his hands in his pockets, in an attitude of reckless indifference; the lady is yawning with much of the same expression. A very significant figure in this composition also is the old steward, who, with a parcel of bills and a solitary receipt in his hands, is leaving the apartment in despair. Various articles are strewed about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine. Composition of three principal figures.

Originally engraved by B. Baron; also by Earlom; by T. E. Nicholson, for Jones's *National Gallery;* and by many others.

No. 115. *The Visit to the Quack Doctor.*

Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. The libertine rallies a quack and a procuress for having deceived him, and the latter, in fear of her reputation, threatens him with her knife in return; the hardened quack, on the other hand, treats the reprimand with stoic indifference. The young girl, the cause of the visit, presents a hapless picture of deadened sympathies. Composition of four figures.

Engraved for the original set of prints by B. Baron; afterwards by Earlom; by C. Mottram, for Jones's *National Gallery*; and by others.

No. 116. *The Countess's Dressing Room.*

"By the old peer's death our fair heroine has attained the summit of her wishes, and is become a countess. Intoxicated by this elevation, and vain of her new dignity, she ranges through the whole circle of frivolous amusements, and treads every maze of fashionable dissipation. Her excesses are rendered still more criminal by the consequent neglect of her domestic duties, for, by the coral on the back of her chair, we are led to suppose that

* See the elaborate description of this picture and the rest of the series by Ireland in his *Hogarth Illustrated*.

she is a mother."* Her morning levee is crowded with persons of rank, and attended by her paramour and an Italian singer, with whose dulcet notes two of the group seem in the highest degree enraptured. Silvertongue, the young lawyer, reclining upon the sofa, is presenting the countess with a ticket of admission to a masquerade, at which the assignation is made which leads to the catastrophes of the two following designs.† Composition of eleven figures.

Engraved originally by S. F. Ravenet; also, afterwards, by Earlom: by Armstrong, for Jones's *National Gallery;* and by several others.

No. 117. *The Duel and Death of the Earl.*

The peer becomes aware of the infidelity of his wife, and discovers her with her paramour, the counsellor, in a disreputable house. A duel ensues, and the earl is slain. The countess implores the forgiveness of her lord, and the guilty paramour endeavours to escape at the window, but the watch has already arrived, and he is arrested. The apartment, a bed-room, is skilfully illuminated from a wood fire, without the picture, on the left. Composition of five, but only two principal, figures.

This picture was likewise engraved for the original set of prints by Ravenet—in the background he was assisted by his wife; engraved also by Earlom; by T. E. Nicholson, for Jones's *National Gallery;* and by others.

No. 118. *The Death of the Countess.*

This scene, the sixth, completes the tragedy; she dies by her own hand, by poison; the catastrophe takes place in her father's house in the city, of which he is one of the sheriffs: the window of the apartment opens upon the Thames. The bottle which contained the poison, laudanum, lies upon the floor, and close to it is a paper with the words *Counsellor Silvertongue's last dying speech* upon it, by which we learn that her paramour has suffered the extreme penalty of the law. The avaricious father, seeing his daughter upon the point of death, is carefully drawing the rings from her fingers.

The only two of the party who exhibit any grief, are the child of the countess, and the old nurse, who is holding it up to the face of its dying mother. In the background is the apothecary rating the domestic for having purchased the poison. A lean half-starved hound, taking advantage of the disorder, is stealing a "brawn's head" from the table, on the right. On the extreme

* Ireland, *Hogarth Illustrated.*

† See Nichols's *Anecdotes*, and Ireland's *Hogarth.*

left is the back of the retreating physician. Composition of six principal figures.

Engraved by G. Scotin, for the original set of prints published in 1745; by Earlom; by J. Mansell, for Jones's *National Gallery*; and by others.

The pictures are on canvas, and are all of the same size, 2 ft. 3 in. *h.* by 2 ft. 11 in. *w.* Under glass.

These pictures were completed in 1744, and were sold by Hogarth, by auction, June 6, 1750. They were purchased by Mr. Lane, of Hillingdon, near Uxbridge, who, to the painter's great disappointment, was the only bidder; he obtained the pictures for the small sum of 126*l.*; the frames alone had cost Hogarth 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for 1,381*l.* to Mr. Angerstein, with the rest of whose collection they were purchased for the nation, in 1824.

No. 675. *Portrait of his Sister.*

Inscribed Mary Hogarth, 1746.
On canvas, 11 in. *h.* by 8½ in. *w.*
Bequeathed in 1861 by Mr. Richard Frankum.

No. 1046. *Sigismonda mourning over the heart of Guiscardo.*

Sigismonda (or Ghismonda), daughter of Tancred Prince of Salerno, loved and secretly married Guiscardo, a poor but noble youth, page to her father. Tancred having accidentally discovered the union, caused Guiscardo to be strangled, and sent his heart enclosed in a rich golden cup to Sigismonda. She accepted the gift, bathed it with her tears, and escaped from life by a poisoned draught which she had prepared in expectation of her husband's doom.

This picture was painted in 1759 for Sir Richard Grosvenor, who declined to take it. It was afterwards exhibited in Spring Gardens. At the sale of Mrs. Hogarth's effects it was bought by Alderman Boydell for 56 guineas. It formed one of the prizes of the Shakspeare Gallery: was sold in July 1807 at Christie's for 400 guineas: and was exhibited at the British Gallery in 1814, being already then in Mr. Anderdon's possession. Engraved by B. Smith in 1792.

An original sketch in oil for the *Sigismonda* and a drawing by Edward Edwards, R.A., touched upon by Hogarth for the use of the engravers, were sold in a collection belonging to Samuel

Ireland, May 6th 1787 by Messrs. Christie for five guineas. The sketch of Sigismonda was engraved in mezzotint by Dunkarton.*

Painted on canvas 3 ft. 3 in. *h.*, by 4 ft. 1½ in. *w.*

Bequeathed by Mr. James Hughes Anderdon in 1879.

No. 1153. *A Family Group.*

"This picture contains portraits of William Strode, Esq., his mother, Lady Anne, daughter of the 5th Earl of Salisbury, Mr. S. Strode, Dr. Arthur Smith, who was Archbishop of Dublin from 1766 to 1772, and Jonathan Powell, Mr. Strode's butler.

Interior of a room; Lady Anne Strode, in a mob-cap, is seated at the breakfast-table; on her left stands Mr. S. Strode, in a blue gold-embroidered coat and red breeches, holding a stick in his right hand; on the opposite side of the table Mr. Strode is seated, talking to Dr. Smith, who has an open book in his hand; near Mr. Strode is the servant, pouring water into a teapot."

The above description is quoted from the Royal Academy Catalogue of Works by Old Masters at Burlington House, where the picture was exhibited.

On canvas, 2 ft. 10 in. *h.* by 2 ft. 11 in. *w.*

Bequeathed by the Rev. W. Finch in 1883.

No. 1161. *Portrait of Miss Fenton, the Actress, as "Polly Peachum," in the "Beggar's Opera."*

The figure is life size and seen to the waist. Three quarter face turned to her left. She wears a pale green silk boddice open at the neck and trimmed with reddish brown silk. Her fair hair is half concealed by a lace cap, and her throat encircled by a pearl necklace. Dark background.

Painted on canvas (oval form), 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Purchased in 1884 at the sale of the Leigh Court Collection out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

No. 1162. *The Shrimp Girl.*

A life-size sketch of bust length: the face nearly full. She wears a white cap with a dark cloth over her head, on which she bears a flat dish or basket containing shrimps, and a small metal mug used as a measure. Her mouth is half open as though she were crying her wares. Light grey background.

Painted on canvas, 2 ft. 1 in. *h.* by 1 ft. 8 in. *w.*

Purchased in 1884 at the sale of the Leigh Court Collection out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

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* Walpole's *Anecdotes of Painting*, Vol. 4, pp. 142, 143, and Ireland's *Hogarth*, Vol. 1, p. lxxxviii.
J. B. Nichols:—*Anecdotes of Hogarth*, p. 362, London, 1833.

No. **1374.** *Portraits of Hogarth's Servants.**

Some of whom are apparently members of the same family. Six heads painted rather less than life size. In the upper part of the picture are represented a youthful matron in a mob cap, a boy and an old man. In the centre of the group is the head of a middle-aged man, with a brown wig falling in curls on either side of the face. In the lower part of the picture are the heads of two young women, also in caps. Grey background.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 5½ in. *w.*

Purchased in London at the Sale of Mr. J. K. Wedderburn's Collection, out of the Lewis Fund.

HOLLAND (James)

Was born at Burslem, in Staffordshire, in 1800. His grandfather, Thomas Holland, was the first manufacturer of a highly-glazed black pottery, at that time largely exported to America, and it is said that young Holland derived his first taste for art from studies of flowers painted on this ware. In 1819 he came to London, where he began his professional career as a flower-painter. Subsequently a love of Thames scenery and shipping induced him to turn his attention to landscape painting.

In 1835 Mr. Holland was elected an Associate of the Society of Painters in Water Colours, at whose gallery he afterwards frequently exhibited. The same year he travelled in Italy, and during his stay there painted a large view of the interior of Milan Cathedral, which was exhibited at the Suffolk St. Gallery, as well as a notable picture of the Rialto at Venice, which he sent to the British Institution. In 1837 he was engaged by the proprietor of the "Landscape Annual" to execute, for that magazine, a series of views in Portugal, which were engraved in 1839. On his way back from Lisbon he painted "The Tomb of the Scaligers," at Verona, for Mr. Hollier, who also gave him a commission for a large picture of Greenwich Hospital. This work was eventually presented by Mrs. Hollier to that institution, where it still remains. Mr. Holland afterwards painted other views of the same building for the Earl of Ellesmere, Lord Charles Townsend, and Mr. John Foster, of Liverpool. In 1841 he visited Paris, where he made several drawings which commanded a ready sale. He went to Rotterdam in 1845, and five years later made a tour in Normandy, whence he brought back numerous sketches of architecture, costume, and scenery. In 1851 he went to Geneva, making

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* "Some of his domestics had lived many years in his service—a circumstance that always reflects credit on a master. Of most of these he painted strong likenesses on a canvas still in Mrs. Hogarth's possession." *Biographical Anecdotes of William Hogarth*, 1785, *p.* 98. See also *Austin Dobson's* "*Hogarth*," 1891, *p.* 213.

studies of a similar kind, which he afterwards turned to good account. To the Universal Exhibition, held at Paris in 1855, Mr. Holland contributed three works which obtained "honourable mention" from the jury for awards.

In 1857 he re-visited Venice and the Tyrol, and collected materials for pictures afterwards exhibited at the Gallery of the Royal Water Colour Society (where he was now admitted to full membership) and at the London Exhibition of 1862.

He died on the 12th of February, 1870.

No. 1253. *View of Hyde Park Corner, looking East.*

Showing the architectural additions and alterations commenced in 1825, from the designs of Mr. Decimus Burton, architect.

On the left is the Ionic screen and gateway which form the present entrance to Hyde Park. On the right is the triumphal arch which for many years was a conspicuous feature on the other side of the roadway, but which in 1855–6 was removed and placed at an oblique angle to the south-east of its original site—at the top of Constitution Hill. It will be noted that the sculptured *podium* and terminal *quadriga* which formed part of the architect's design, though never executed, are introduced in this view by the painter.

On canvas, 1 ft. 9 in. *h.* by 2 ft. 11 in. *w.*

Painted by the artist for Mr. Decimus Burton, whose niece, Miss Emily J. Wood, presented the picture to the National Gallery, 1888.

HOPPNER (John), R.A.,

Was born in London in 1759. When young, he was one of the choristers of the Royal Chapel; but having a more decided taste for the formative than the vocal art, he gave up music for painting, and entered as a student in the Royal Academy. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter; Sir Thomas Lawrence was for many years his only rival. He was elected an associate in 1793, and a member of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-first year of his age. Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death:—"You will believe, that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."*

* Cunningham, *Lives of the most Eminent British Painters, &c.*; *Royal Academy Catalogues.*

No. **900.** *Portrait of the Countess of Oxford.*

Jane Elizabeth, eldest daughter of the Rev. J. Scott, wife of Edward, fifth Earl of Oxford; born 1774, died 1824. Half-length, life size.

On wood, 2 ft. 6 in. *h.* by 2 ft. *w.*

Painted in 1797, and exhibited at the Royal Academy in the following year. Bequeathed by her daughter, Lady Langdale, in 1873.

HORSLEY (John Callcott), R.A.

No. **446.** *The Pride of the Village.*

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in, brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window."

"A tear trembled in her soft blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose bosom she might soon be gathered?"—Washington Irving's *Sketch Book.*

Engraved by G. A. Periam. On wood, 2 ft. 4½ in. *h.* by 2 ft. ½ in. *w.*

Exhibited at the Royal Academy in 1839. Vernon Collection.

HUDSON (Thomas),

An English portrait-painter, a native of Devonshire, was born in 1701. He became a pupil of Jonathan Richardson, one of whose daughters he afterwards married.

After Richardson's death, Hudson's portraits were much in request, and by his practice in that branch of art he attained considerable means. According to Northcote, Hudson, after completing the portrait of a sitter, frequently employed Vanhäaken to add the figure and drapery.

In 1741 Sir Joshua Reynolds became his pupil, but remained with him only two years.

The National Portrait Gallery contains three portraits by Hudson, viz.:—one of Handel (kit-cat length), one of Matthew Prior (copied from an original by Richardson), and one of King George II. Two other examples of his brush are at Gopsall (Lord Howe's seat), in Leicestershire, and in the Bodleian Library at Oxford. His most important work is a large family group painted for Charles, Duke of Marlborough, at Blenheim.

Shortly after the completion of this picture, Hudson retired to a small villa which he had built at Twickenham. Here he formed a well selected collection of cabinet pictures and drawings by the

Old Masters, many of which had formerly belonged to his father-in-law. Towards the close of his life Hudson married his second wife, Mrs. Fiennes, a lady of good fortune, to whom he bequeathed his villa. He died on the 26th of January 1779.

No. **1224.** *Portrait of Samuel Scott, the Marine Painter.**

Life size; three-quarter length. The artist, dressed *en négligé*, in a black silk coat with a blue velvet cap on his shaven head, stands with his arms resting on the back of a chair. In his right hand is a drawing or print of a sea-piece with shipping. Darkish background.

On canvas, 4 ft. *h.* by 3 ft. 2½ in. *w.*

Engraved by J. Faber.

Purchased from Mr. F. T. Simpson, in London, 1886, out of the Lewis Fund.

JACKSON (JOHN), R.A.,

Was born at Lastingham, in Yorkshire, in 1778. His father was a tailor, and he was himself brought up to that business. He hated his occupation, and having shown considerable ability for art, the unexpired period of his apprenticeship was purchased by Lord Mulgrave and Sir George Beaumont. The latter behaved with the greatest liberality and generosity to the young painter; he allowed him 50*l.* a year, and gave him an apartment in his house in town, to enable him to prosecute his studies in the Royal Academy.

Jackson early obtained distinction as a portrait painter; he became an associate in 1815, and in 1817 was elected a member of the Royal Academy. In 1819 he visited Rome, in company with Sir F. Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. His taste in colouring and agreeable execution rendered him justly popular. He died at his house in St. John's Wood, June 1, 1831.

Jackson's masterpiece is probably the portrait of Flaxman, which he painted for Lord Dover. There is a sombre grandeur, says Allan Cunningham, about this picture that awes one.† The portrait of Lady Dover, that of Canova already mentioned, and one of himself, are likewise among his best works. He contributed 147 pictures to the exhibitions of the Royal Academy.

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* See the Biographical notice of Samuel Scott in this Catalogue.
† Cunningham, *Lives of the most Eminent British Painters, &c.*

No. 124. *Portrait of the Rev. William Holwell Carr.*

Painted by his direction to be placed in the National Gallery, and bequeathed to the Gallery with the rest of his collection in 1831.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

No. 1382. *Salvator Mundi.*

A life size, bust length representation of Our Saviour, painted full face, with copious hair and beard of chestnut brown. The shoulders are draped in a pallium of dull red colour. Dark background.

On canvas, 1 ft. 11½ in. *h.* by 1 ft. 7¼ in. *w.*

Presented in 1892 by the late Rev. John Gibson, M.A., of Brighton.

No. 1404. *Portrait of James Northcote, R.A.*

Life size: seen to the knees: three-quarter face. Dressed in a dark blue morning gown with a fur collar. He sits in an arm chair near a table, holding an open volume. Dark background. Painted when the sitter was apparently about 70 years of age.

On canvas, 4 ft. 4 in. *h.* by 3 ft. 2 in. *w.*

Presented by the Earl of Carlisle in 1894.

JONES (George), R.A.,

Was born in London in 1786; his father, John Jones, was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies were varied by the duties of a military career. He served as an officer of militia in the Peninsular war, and was in Paris in 1815 during the occupation of the allies.

At the conclusion of the peace Jones returned to his art; painting chiefly views of towns or battle pieces. In 1820 he received the premium of 200 guineas from the Directors of the British Institution for a picture of the Battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an associate of the Academy in this year, and a member in 1824, and was a contributor to its exhibitions for more than 60 years, from 1803 until 1869 inclusive; but of later years his contributions consisted mainly of water-colour sketches in light and shade, and chiefly from Scripture subjects.

He was keeper of the Royal Academy from 1840 to 1850; and had previously held the office of librarian. In 1849 he published a memoir of his friend Chantrey—"Sir Francis Chantry, R.A.:

Recollections of his life, practice, and opinions." Dedicated to Lady Chantrey. The Vernon collection, which contains several examples of Jones's works, was formed chiefly on his advice. He died in London, on the 19th of September 1869.

No. 391. *Battle of the Borodino, September the 8th,* 1812.

To the right Napoleon dismounted is watching the result of an attack made on the great redoubt of the Russians.

"A column of French infantry is ascending the eminence, supported by light cavalry on its left; and on its right cuirassiers are led by Caulaincourt, who forced the redoubt, but was slain in the struggle against the persevering courage of the Russians. On the left Murat is advancing and encouraging the troops."*

Engraved by J. B. Allen. On canvas, 4 ft. *h.* by 7 ft. *w.*

Exhibited at the Royal Academy in 1829. VERNON COLLECTION.

LANCASTER (R. HUME),

A painter of marine subjects and coast scenery. The date of his birth seems to be unrecorded. He was a member of the Society of British Artists, and a frequent exhibitor at the Royal Academy from 1836 to 1849. He died at Erith, in Kent, in 1850.

No. 1428. *A View at Southampton,*

Taken from the shore and looking towards the harbour. A portion of the old quay, on which roughly-hewn stones lie ready for masonry, forms the foreground of the picture. Beyond, to the right, is a group of buildings, among which the ancient *Maison Dieu,* or God's House. a castellated structure with deeply-splayed windows, and the apparently still older "South Gate," are conspicuous. In the distance, towards the left, boats are moored and numerous vessels lie at anchor. Above, a summer sky across which clouds are drifting.

On canvas, 2 ft. 10½ in. *h.* by 4 ft. 5½ in. *w.*

Signed,



Purchased out of the interest of the Lewis Fund from Messrs. P. and D. Colnaghi in 1894.

* *Histoire de Napoléon et de la Grande-Armée Pendant l'année* 1812. By Général Comte de Segur.

LANCE (George),

The most distinguished of English fruit, flower, and still-life painters, was born in 1802 at Little Easton, near Dunmow, in Essex, and acquired the practice of his art in the studio of Haydon, the historical painter. Lance's pictures are well known, and he has acquired indeed a European reputation by the many admirable works he has contributed during the last thirty years to the exhibitions of the British Institution and the Royal Academy, but more frequently in the rooms of the Institution.

His first picture, exhibited at the Academy in 1828, was illustrated and described by a couple of lines from "Hudibras":—

> "Goose, rabbit, pheasant, pigeons, all
> With good brown jug for beer—not small,"

which title illustrated the painter's humour as well as his subject.

Though a fruit and flower painter chiefly, Lance's subjects were very various in their character, and he generally gave his pictures quaint titles, but little descriptive of them when away from them: as "The Brothers," 1837; "May I have this?" 1840; "The Ballad," 1841; "The Microscope," 1842; "Preparations for a Banquet," 1846; "Red Cap," in this Collection; "From the garden, just gathered," and "From the lake, just shot," 1847; "The Blonde," and "The Brunette," 1851; "The Seneschal," 1852; "Harold," with the following quotation from Hamlet: "—and now reigns here a very very peacock," 1855; "Fair and fruitful Italy;" 1857; "A sunny bank," 1861; and "A gleam of sunshine," 1862—the last picture he exhibited at the Royal Academy. He contributed altogether only thirty-eight works to the Academy exhibitions between 1828 and 1862 both inclusive. Some few were of a more ambitious character than usual, as "Captain Rolando showing to Gil Blas the Treasures of the Cave," 1839; "The Village Coquette," 1843; and "The Maréchal Duc de Biron, &c." 1845, his principal figure piece, and showing that he might have succeeded, had he chosen, as an historical or *genre* painter.

He died on the 18th of June 1864, at Sunnyside, near Birkenhead, the residence of his son, whither he had gone for the benefit of his declining health.*

No. 442. *Red Cap.*

A monkey with a red cap on his head; wild duck and vegetables.

Engraved by W. Taylor. On wood, 1 ft. 5 in. *h.* by 1 ft. 7 in. *w.* Under glass.

Exhibited at the British Institution in 1847. VERNON COLLECTION.

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* A biographical sketch of Lance, written from materials supplied by himself, was published in the *Art Journal* in 1857.

No. 443. *Fruit; Pineapple, Grapes, and Melon, &c.*

Engraved by C. H. Jeens. On canvas, 2 ft. 4 in. *h.* by 3 ft. *w.*

Exhibited at the British Institution in 1848. VERNON COLLECTION.

No. 1184. *A Fruit-piece.*

Grapes, peaches, nectarines, filberts, &c., grouped on matting.

On canvas, 1 ft. 1½ in. *h.* by 1 ft. 5½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

LANDSEER (SIR EDWIN), R.A.,

Was the third son of John Landseer the engraver, and was born in London on the 7th of March 1802.

He was educated in art by his father, before he became a student of the Royal Academy, and he received also some instruction from Haydon the historical painter.

Edwin Landseer displayed his great ability while still very young, having obtained a medal from the Society of Arts at the early age of 13, for a drawing of a large Alpine mastiff, of which there is an etching by his brother Thomas. But he first attracted general notice by pictures exhibited at the Gallery of the Society of Artists, in Spring Gardens. His name appears in the Royal Academy Catalogues for the first time in 1817, in his 16th year, when he exhibited the "Portrait of a Dog." In 1820 he sent to the British Institution his large picture of "Alpine Mastiffs re-animating a Distressed Traveller"; and in 1822 he obtained from the same institution the premium of 150*l.*, for his picture of "The Larder invaded."

These works attracted great notice, and established for the painter an unrivalled reputation in his own department of art; and which was more than maintained by the long series of pictures which followed them, on the walls of the Royal Academy, and at the British Institution. Besides his pictures of animals, he painted several portraits.

In 1826 he exhibited at the Royal Academy "The Hunting of Chevy Chase," and was in that year made an associate of the Academy. In 1829 appeared the "Illicit Whisky Still in the

Highlands." He was elected an academician in the following year. In 1850 he received the honour of knighthood from Her Majesty.

From 1817 to 1873 inclusive, Sir Edwin exhibited altogether at the Academy 175 pictures, in 51 years; he having failed to contribute on six occasions only during that long interval of 57 years. He was likewise a constant exhibitor at the British Institution, but often exhibiting there works already shown at the Royal Academy.

Besides those above named, the following are some of Sir Edwin Landseer's more celebrated works:

Exhibited at the Royal Academy—Hawking, in 1832; A Jack in Office, 1833; Bolton Abbey, 1834; The Old Shepherd's Chief Mourner, 1837; The Life's in the Old Dog yet, 1838; Van Amburg and his Animals, 1839; Laying Down the Law, 1840; Otter and Salmon, 1842; The Otter Speared, and Shoeing, in 1844; The Shepherd's Prayer, 1845; Time of Peace, and Time of War, and Stag at Bay, in 1846; "Sketch of my Father," and Alexander and Diogenes, 1848; A Dialogue at Waterloo, 1850; Titania and Bottom, 1851; Night, and Morning, 1853; Uncle Tom and his Wife for Sale, 1857; The Maid and the Magpie, 1858; The Shrew Tamed, 1861; The Connoisseurs (containing his own portrait, engraved by S. Cousins, R.A.,) 1865; Her Majesty at Osborne, 1867; and the Swanery Invaded by Sea Eagles, 1869.

At the British Institution—The Cat's Paw, 1824; Highland Music, 1830; Low-Life, High-Life, 1831; The Sleeping Bloodhound, 1835; and Dignity and Impudence, 1839.

Many of the above works have been admirably engraved by his brother Thomas Landseer, A.R.A., by S. Cousins, R.A., and others. The engravings already made after his works exceed in number 300; and he himself etched several of his own compositions.

Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873.

He died at his house in St. John's Wood, on the 1st of October 1873, and received the honour of a public funeral in St. Paul's Cathedral.

No. **409.** *Spaniels of King Charles's Breed.*

Two pet spaniels which belonged to Mr. Vernon, for whom the picture was painted. Both these pets met with their death by falls.

Engraved by J. Watts; and by J. Outrim. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.* Under glass.
Exhibited at the British Institution in 1845. VERNON COLLECTION.

No. 410. *Low Life—High Life.*

Two dogs, a bulldog and a staghound, with accessories characteristic of their respective classes.

Engraved by R. Lane, A.R.A.; and by H. S. Beckwith. On wood, 18 in. *h.* by 13½ in. *w.* each picture. Under glass.
Exhibited at the British Institution in 1831. VERNON COLLECTION.

No. 411. *Highland Music.*

An old Highland piper appears to have mischievously interrupted the frugal meal of a group of five hungry dogs by a sudden blast of his "bagpipes." The variety of effect of the "Highland music" on the different dogs is very striking. A blind-eyed little terrier to the left seems disposed to put a stop to the interruption, another has set up an accompaniment of his own; the two hounds appear to be disposed to hear the tune out, and the fifth, with his eyes turned up to the old piper, appears to thoroughly appreciate the stirring strains.

Engraved by H. S. Beckwith. On wood, 1 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.* Under glass.
Exhibited at the British Institution in 1830. VERNON COLLECTION.

No. 412. *The Hunted Stag,*

Or deer and deerhounds in a mountain torrent. The stag has crossed a lake, and still worried by two hounds, is falling with them down a rocky torrent. Inevitable death is forcibly pictured in the head of the stag.

Engraved by Thomas Landseer; and by J. Cousen. On wood, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.* Under glass.
Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. 413. *Peace.*

A coast scene, Dover harbour in the distance, goats and sheep browsing in the sun on the cliffs, a lamb lying with its head resting in the muzzle of a dismounted gun; the cheerful faces of three bare-headed children complete the sense of peace and security conveyed by the whole scene.

Engraved by T. L. Atkinson; and by J. Cousen and L. Stocks, A.R.A. On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. 414. *War.*

A dying and a dead horse, with their fallen riders lying amidst the burning ruins of a cottage.

Engraved by T. L. Atkinson; and by L. Stocks, A.R.A. On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. 603. *The Sleeping Bloodhound.*

"Countess," the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, overbalanced herself, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood, in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite. "This is an opportunity not to be lost," said the painter; "go away, come on Thursday at 2 o'clock." At the appointed time "The Sleeping Bloodhound" was a finished picture.

Engraved by Thomas Landseer. On canvas, 3 ft. 3 in. *h.* by 4 ft. 1 in. *w.*

Exhibited at the British Institution in 1835. Bequeathed by Mr. Jacob Bell in 1859.

No. 604. *Dignity and Impudence.*

Dignity is represented by an old bloodhound, of the Duke of Grafton's breed, known by the name of "Grafton;" a little Scotch terrier represents Impudence. Both are looking out of the same kennel.

Engraved by Thomas Landseer. On canvas, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.* Under glass.

Exhibited at the British Institution in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. 605. *The Defeat of Comus.*

"The Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground; his rout make sign of resistance; but all are driven in."

"Within the navel of this hideous wood,
Immur'd in Cypress shades, a sorcerer dwells:
Of Bacchus and of Circe born, great Comus,
Deep skill'd in all his mother's witcheries;
And here to every thirsty wanderer
By sly enticement gives his baneful cup,
With many murmurs mix'd, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead. * * *
He and his monstrous rout are heard to howl,
Like stabled wolves or tiger at their prey,
Doing abhored rites to Hecate."—Milton's *Comus.*

On canvas, 2 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

A sketch painted for Her Majesty in 1843, for a fresco in the summer house of the garden of Buckingham Palace. Bequeathed by Mr. Jacob Bell in 1859.

No. **606.** *Shoeing.*

A farrier trying a shoe on the near hind foot of a bay mare, in a forge. This is a portrait of "Old Betty," a mare which belonged to Mr. Bell. She is standing in a way peculiar to her, and without a halter, as she would not tolerate one. The Donkey, the Bloodhound "Laura," and the man shoeing the mare, are also all portraits.

Engraved by C. Lewis. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1844. Bequeathed by Mr. Jacob Bell in 1859.

No. **607.** *Highland Dogs.*

Staghounds, terrier, and others; a group of five dogs. A sketch for a vignette.

On copper, 16½ in. *h.* by 21 in. *w.* Under glass. Engraved as the frontispiece of Mr. Scrope's work on deer-stalking, in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **608.** *Alexander and Diogenes.*

A group of dogs. The celebrated Greek cynic, to show his contempt for riches, is said to have at one time, at Corinth, taken up his abode in a large tub. Plutarch relates that Alexander visited him when in this tub, and said to him, "I am Alexander the Great;" "And I am Diogenes the Cynic," replied the philo-

sopher. "What can I do for you?" said the king. "Stand out of the sunshine," said the cynic. Alexander, struck with the remark, to reprove those of his courtiers who were ridiculing the uncouth rudeness of the Greek philosopher, said, "If I were not Alexander I would wish to be Diogenes." Very little credit is due to this story, but such is the anecdote illustrated by this group of eight dogs.*

Engraved by Thomas Landseer, on canvas, 3 ft. 7½ in. *h.* by 4 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1848. Bequeathed by Mr. Jacob Bell in 1859.

No. 609. "*The Maid and the Magpie.*"

This is from the popular tale so called and founded on fact, and which Rossini has made the subject story of one of his favourite operas, the "Gazza Ladra," brought out at Milan in 1817.† A pretty milkmaid has seated herself in a shed by a cow to milk it, but appears to be more intent upon what a young man behind her is saying to her, than her ostensible business, and she does not observe that the magpie has seized and is about to carry off a silver spoon placed in one of two wooden shoes by her side; thus accomplishing the innocent theft that caused her so much misery. On the right are a calf and two goats.

On canvas, 5 ft. 8½ in. *h.* by 4 ft. 11½ in. *w.* Engraved by Samuel Cousins, R.A.

Exhibited at the Royal Academy in 1858. Bequeathed by Mr. Jacob Bell in 1859.

No. 1226. "*A Distinguished Member of the Humane Society.*"

The picture bearing this title is the life-size portrait of a large Newfoundland dog, seated at the end of a stone jetty with

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* "Politicians and persons having a lively imagination," says Mr. Bell, 'may see in Alexander the type of a successful bully, who has fought his way in the world by *physical force*, and has a sovereign contempt for *moral influence*. His motto is "*vi et armis*," in support of which propensity he has obtained a few scars. Nevertheless he is quite ready at any moment,

'To fight his battles o'er again,
And thrice to slay the slain.'

Among his followers may be traced the portraits of a numerous class of persons who are always to be found in the wake of lucky adventurers, looking out for any share of the spoil which chance or flattery may bring within their grasp."—*Descriptive Catalogue of Pictures, &c. exhibited at the Marylebone Institution, &c.*, 1859.

† It is taken from a trial in the French "Causes Célèbres," and was dramatised in France before Rossini used it for an opera.

its forepaws overhanging the water. In the background a grey sky across which sea-gulls are flying.

This dog, named "Paul Pry," was bred by Mr. Philip Bacon, who gave it when a puppy to his cousin, Mrs. Newman Smith.

Sir Edwin (then Mr.) Landseer noticed the dog carrying a basket of flowers, and struck with the beauty of the animal, asked permission to paint it. The picture, which was exhibited at the Royal Academy in 1838, became the property of Mr. Newman Smith, who bequeathed it (subject to the life interest of his wife) to the National Gallery. It was acquired in 1887.

Exhibited at Leeds in 1868. Engraved by Thomas Landseer, and, on a small scale, by C. G. Lewis. Also etched by F. P. Becker. The head was engraved by H. T. Ryall as a separate plate, under the title of "My Dog."*

On canvas, 3 ft. 6½ in. *h.* by 4 ft. 7 in. *w.*

No. **1349.** *Study of a Lion.*

Life-size: seen to the middle of the legs: the head fronting the spectator: the body slightly foreshortened. Background of grey clouds. Painted to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*
Bequeathed by Mr. Thos. H. Hills in 1892.

No. **1350.** *Study of a Lion.*

Life-size: seen to the middle of the legs and nearly full length of body. Head in profile. Background of grey clouds. Painted to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*
Bequeathed by Mr. Thos. H. Hills in 1892.

LAWRENCE (Sir Thomas), **P.R.A.,**

Was born May 4, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait

* See Catalogue of the Works of the late Sir Edwin Landseer, R.A., compiled by Algernon Graves, and published by Henry Graves and Co., Pall Mall.

painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivalled: he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830. He was never married.* Shortly after his death, in 1830, a selection of 91 of his works was exhibited at the British Institution.

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818–19. He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

No. **129.** *Portrait of the late John Julius Angerstein, the Banker, and Collector of the Angerstein Gallery.*

He died in 1823, aged eighty-eight.† Small half length.

Engraved by E. Scriven. On canvas, 3 ft. *h.* by 2 ft. 3 in. *w.* Under glass.

Painted for George IV., and presented to the National Gallery by William IV. in 1836.

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* Williams, *The Life and Correspondence of Sir Thomas Lawrence*, 1831, containing the only three discourses to the students of the Academy that Sir Thomas ever published. Cunningham, *Lives of the most Eminent British Painters*, &c. 1833.

† See prefatory remarks, p. 5 of this Catalogue.

No. 144. *Portrait of Benjamin West, P.R.A.*

The venerable painter is represented in his painting room; on the easel is a sketch of Raphael's cartoon of the "Death of Ananias." Full length, of the natural size.

Engraved by C. Rolls. On canvas, 8 ft. 10 in. *h.* by 5 ft. 10 in. *w.*
This picture is a duplicate of one that was sent to America. It was painted for the Prince of Wales in 1811, and was presented by William IV. in 1836.

No. 785. *Portrait of Mrs. Siddons.*

Bust, life size.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*
Bequeathed by her daughter, Mrs. Cecilia Combe, in 1868.

No. 893. *Portrait of the Princess Lieven.*

Life-size: bust length (the head only finished): three-quarter face. Painted as a young woman apparently about 20 years of age, with a brilliantly fine complexion, grey eyes and black hair, worn *en negligé*, but curled round the temples. Background of blue sky.

On canvas, 1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*
Purchased with the Peel Collection in 1871.

No. 922. *A Child with a Kid.*

A hilly landscape, with a stream running through a valley; a child standing on the bank by a tub of clothes, and a kid in the water at her side, about to drink. Inscribed LADY GIORGIANA FANE, 1800. Æt. 5.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 1½ in. *w.* Engraved by Charles Turner.
Bequeathed by Lady Giorgiana Fane in 1875.

No. 1238. *Portrait of Sir Samuel Romilly, Knt.*

Born 1757. Died 1818. Appointed Solicitor-General in 1806. Life size, seen to the waist, three quarter face. The hair of the head short and grey; face clean shaven. In the background a red curtain.

On canvas, 2 ft. 5¾ in. *h.* by 2 ft. ½ in. *w.*
Bequeathed by Mr. Charles Romilly in 1887.

No. **1307.** *Portrait of Miss Caroline Fry, Authoress.*

Half-length: seated: three-quarter face turned to the right. She wears a dress of white muslin, the bodice of which is bordered with gold braid, and a blue sash round her waist. She rests her right arm, which is partly concealed by a mantle of brown silk lined with crimson, on a table or pedestal. Background, a cloudy sky.

On canvas, 2 ft. 4½ in. *h.* by 2 ft. ¼ in. *w.*
Bequeathed by Mr. William Wilson in 1890.

No. **1413.** *Portrait of Mr. Philip Sansom.*

Life size; seated; seen to the knees; three-quarter face. Dressed in a black coat buttoned across the chest, and cream-coloured kerseymere breeches. He sits in an arm-chair resting his right hand on a table. In the background a red curtain and an open window.

On canvas, 4 ft. 5⅝ in. *h.* by 3 ft. 3½ in. *w.*

Bequeathed in 1894 by the late Miss Ellen Sansom, a grand-daughter of the sitter.

LAWSON (Cecil G.),

The youngest son of Mr. William Lawson, of Edinburgh, a portrait painter, was born near Wellington, in Shropshire, on the 3rd of December 1851. His childhood and youth were spent in London. Having shown an early taste for art, he studied its technicalities under his father's guidance, and while still a boy devoted himself to landscape painting. In 1870 he exhibited his first picture at the Royal Academy, viz., a view in "Cheyne Walk, Chelsea," which was followed by the "River in Rain" and "A Summer Evening," in 1871; "A Lament," in 1872; and "A Pastoral in the Vale of Meifod, N. Wales," in 1873. In 1876 his "Hop Gardens of England," also contributed to the Royal Academy, attracted considerable notice, and for three successive years his name appears in the Royal Academy catalogue.

Meanwhile the Grosvenor Gallery had been opened, and at its first exhibition of works by living artists appeared, in addition to two smaller pictures, a large and impressive landscape by C. G. Lawson, entitled, "The Minister's Garden," which the painter described as a tribute to the memory of Oliver Goldsmith. The materials for this composition were derived from studies made on a little hillside in the neighbourhood of Sandhurst. From this period up to the date of his early death he contributed

annually to the Grosvenor, viz., "A Morning Mist," "The Hop Gardens of England," and "The Morning after" (sunrise after a storm), in 1879. "The August Moon" (described below) and "The Voice of the Cuckoo" (a landscape with figures on a large scale), in 1880. "The Valley of Desolation" and a view at "Wharfedale, Yorkshire," in 1881. "The Wet Moon, Old Battersea," and "The Storm-cloud, West Lynn, N. Devon," in 1882. Mr. Lawson, married, in 1879, Constance, daughter of Mr. J. Birnie Philip the sculptor, and after his marriage he resided for some time at Haslemere in Surrey. A few years later his health began to decline, and under medical advice he went to the south of France for awhile, but unfortunately returned no stronger. He died in London on the 10th of June 1882, aged thirty-one.

No. 1142. *The August Moon.*

A landscape. View in the outskirts of a forest, overlooking a marshy valley or meadows which appear to have been recently flooded, with wooded hills in the distance. A full moon has just risen from the horizon. Scotch fir trees and felled timber in the foreground. This picture was painted at Blackdown, in the neighbourhood of Haslemere, Surrey.

On canvas, 5 ft. 5¾ in. *h.* by 9 ft. 11 in. *w.*

Presented by Mrs. Cecil G. Lawson, in fulfilment of her husband's wish, in 1883.

LEE (Frederick R.), R.A.,

Was born at Barnstaple in Devonshire in 1799. He entered the army at a very youthful age, and served during one campaign in the Netherlands, but in consequence of delicate health he subsequently left the service and adopted art as a profession. He became a student of the Royal Academy in 1818, and sent some of his earliest works to the British Institution. The first picture which he exhibited at the Royal Academy was in 1824, and is described in the catalogue for that year as "A Cottage from Nature." After an interval of three years he again became an exhibitor, and for some time regularly contributed landscapes or studies of game to the Royal Academy, of which he was elected an Associate in 1834, and succeeded to the honour of full membership in 1838. Later in life Mr. Lee became frequently associated with Mr. Sidney Cooper, R.A., the well known cattle painter, in the production of joint works, of which the first examples, "A Summer

Morning" and a "View above the Slate Quarries on the River Ogwier, N. Wales," were exhibited at the Royal Academy in 1848. This artistic partnership extended over many years. Mr. Lee's brush was chiefly devoted to the illustration of British landscape, but he occasionally selected subjects from foreign scenery, as for instance, "The Bay of Biscay," painted in 1857, "The Signal Station, Gibraltar," and "Gibraltar from the sand-banks," both exhibited in 1861. Some of his most notable works are (or were) to be found in the collections of the Marquis of Breadalbane, the late Lord Lansdowne Lord Spencer, and Sir T. Baring. The last picture which he exhibited, "The Land's End and Longships Lighthouses," was in 1872. He died at the Cape on the 4th of June 1879.

No. 620. *A River Scene.*

A broad river, with cattle on the banks. The Cattle by T. S. Cooper, R.A.

On canvas, 4 ft. 1½ in. *h.* by 5 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1855. Bequeathed by Mr. Jacob Bell in 1859.

LESLIE (Charles R.), R.A.,

Was born in Clerkenwell, of American parents, Oct. 19th, 1794. He was taken in 1799 by his parents to Philadelphia, United States, and was then apprenticed to a bookseller. In 1811 he returned to England, having given up bookselling for the arts. He entered as a student of the Royal Academy, and received some instruction also from Washington Allston, and from the President of the Academy, West, both Americans; for the latter Leslie executed some copies for America. He lived in the same house with Allston, in Buckingham Place, Fitzroy Square, and started as a portrait painter, but in a very few years turned his attention more particularly to that style in which he afterwards so eminently distinguished himself—the higher *genre*.

Leslie's first important picture established his reputation, "Sir Roger de Coverley going to Church," &c., from the *Spectator*, which was painted for Mr. Dunlop, it was in the Academy Exhibition of 1819, and was repeated for the Marquis of Lansdowne. In 1821 he exhibited "May-day in the Reign of Queen Elizabeth," from Warner's *Albion's England*:—

> "At Paske began our Morrise, and ere Pentecost our May,
> Then Robin Hood, liell John, Friar Tuck, and Marian deftly play,
> And Lord and Ladie gang till kirke with lads and lasses gay."
>
> *Ch.* xxiv.

This picture procured the painter his election in that year as an associate of the Academy; and in 1826 he became a full academician. His fine picture, painted for Lord Egremont, of "Sancho Panza and the Duchess," of which there is a repetition, with slight alterations, in this collection, was exhibited the previous year.

In 1827 he exhibited "Lady Jane Grey prevailed on to accept the Crown;" in 1829, "Sir Roger de Coverley and the Gypsies;" in 1831, "The Dinner at Mr. Page's House," from the *Merry Wives of Windsor*, and the "Uncle Toby and the Widow," now forming part of the Vernon Collection.

In 1833 Leslie was made Professor of Drawing at the Military Academy of West Point, New York, but he gave up the appointment after a five months' residence there, and returned to London, and from this time few exhibitions were without some important contribution from the pencil of Leslie, though he contributed but seventy-six pictures altogether. Among the most remarkable were—in 1838, his *characters* of the "Merry Wives of Windsor," now in the Sheepshanks Gallery; in 1844, the "Sancho Panza," in this collection; in 1850, "Katharine and Capucius," from *Henry VIII.*; in 1851, "Falstaff personating the King;" and, in 1854, "The Rape of the Lock."

In 1848 he was elected Professor of Painting at the Royal Academy, but resigned this office in 1851; and in 1855 his lectures were published under the title of a *Handbook for Young Painters*. He had already appeared as an author in 1845, when he published a *Life of Constable*.

Leslie's interesting and valuable *Life of Reynolds*, which he unfortunately left unfinished at his death, was completed and amplified by the late Mr. Tom Taylor.*

He died in London, May 5th, 1859, in his sixty-fifth year.†

No. 402. *Sancho Panza in the Apartment of the Duchess.*

Don Quixote, p. ii. c. 33.

Sancho, having by the command of the Duchess seated himself upon a low stool, is saying,—"Now, Madam, that I am sure that nobody but the company present hears us, I will answer, without fear or emotion, to all you have asked, and to all you shall ask

* *Life and Times of Sir Joshua Reynolds*, commenced by Charles Robert Leslie, R.A. Continued and concluded by Tom Taylor, M.A. 2 vols. London, Murray, 1865.

† *Royal Academy Catalogues*, *Art Journal*, 1856. *Autobiographical Recollections by the late C. R. Leslie, R.A.* 2 vols. 8vo. 1860.

me; and the first thing I tell you is, that I take my master, Don Quixote, for a downright madman, &c."*

The Duchess, seated on the couch towards the middle of the picture, listens to the ludicrous squire with a charming grace; and her female attendants, the young women on the right, appear to enjoy the humour of the moment with all the zest of ingenuous nature, while the duenna Rodriguez, the staid old lady to the left, by her misplaced dignity, only adds to the comic effect of the scene.

Engraved by W. Humphreys; and by R. Staines. On canvas, 4 ft. *h.* by 5 ft. *w.* Under glass.

This is a repetition, with some alterations in the details, of a picture painted in 1823 for Lord Egremont. Exhibited at the Royal Academy in 1844. VERNON COLLECTION.

No. 403. *Uncle Toby and Widow Wadman in the Sentry Box.*

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."—*Tristram Shandy.*

The Uncle Toby is said to be a portrait of Bannister the Comedian.

Engraved by Danforth; and by L. Stocks, R.A. On canvas, 2 ft. 8 in. *h.* by 1 ft. 10 in. *w.*

Exhibited at the Royal Academy in 1831. VERNON COLLECTION.

No. 1182. *A Scene from Milton's "Comus."*

The Lady, draped in white, sits with clasped hands in the Enchanted Chair, half shrinking from Comus, who offers her wine in a glass, as she says—

"And wouldst thou seek again to trap me here
With liquorish baits fit to ensnare a brute?
Were it a draught for Juno when she banquets,
I would not taste thy treasonous offer—"

To the right is a table with fruit, &c., on it. At the foot of the table a female figure, half draped, reclines on the floor with her back turned to the spectator. In the background are two spiral columns and a curtain.

On canvas, 12¼ in. *h.* by 1 ft. 3¾ in. *w.*

Bequeathed by the late Mrs. Elizabeth Vaughan in 1885.

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* "Ahora, señora mia, que he visto que no nos escucha nadie de solapa fuera de los circunstantes, sin temor ni sobresalto responderé á lo que se me ha preguntado y á todo aquello que se me preguntare: y lo primero que digo es, que yo tengo á mi señor Don Quijote por loco rematado, &c."—Part II. ch. 33.

LEWIS (JOHN FREDERICK), R.A.,

The eldest son of Frederick C. Lewis, an engraver, was born in London in 1805. He devoted the earliest years of his career to the study of animal life, and, while still a boy, exhibited at the British Institution and Royal Academy.

He was first known to the world as a water-colour painter and joined the "Old Society" in 1827, becoming a full member three years later.

In 1832 he went to Spain, where he remained two years, studying from the works of the great Spanish Masters and painting pictures illustrative of incidents in the Carlist War. In 1843 circumstances led him to travel in Egypt and the East, where he made a prolonged stay, and where he may be said to have derived inspiration for those works, the subjects of which were drawn from Oriental life, and which then and at a later period of his life helped him to achieve his highest reputation.

Soon after his return to England he resumed the practice of oil painting. He was elected an Associate of the Royal Academy in 1859 and an Academician in 1865. The pictures which he exhibited are too well-known to need enumeration here. Mr. Lewis died at Walton-on-Thames in 1876.

No. 1405. *Edfou: Upper Egypt.*

On the right of the foreground two camels lie on the ground laden with pack-saddles, &c. Behind them is seen a tent of white canvas pitched between the walls of Edfou and its temple, whose propylon and colonnade form conspicuous objects in the middle distance. Beyond is a plain dotted with palm trees which rise between the village and the Nile, the opposite banks of which are bounded by hills. Above the latter, cloud cumuli hover over the horizon or rise into a summer sky. On the left of the foreground an Arab chief reclines on the ground. Several other figures are seen in the middle distance.

Panel, 11¾ in. *h.* by 2 ft. 6½ in. *w.*

Purchased from Messrs. Agnew & Sons out of a fund bequeathed by the late Mr. Francis Clarke.

LINNELL (JOHN)

Was born in London in 1792, and, having shown an early taste for art, entered the schools of the Royal Academy in his fourteenth year, by the advice of Benjamin West, then President. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the Royal Academy Exhibition, viz., "A study from Nature" and a

"View near Reading." In the same year he gained a medal for modelling from the life at the Royal Academy, and in 1809 the British Institution awarded him a prize of fifty guineas for a landscape entitled "Removing timber."

While quite a young man he formed an intimate friendship with Mulready, and for some time the two artists lived together. At this early period of career Linnell devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. In 1810 he exhibited "Fishermen waiting the return of the Ferry Boat, Hastings," and the following year "A scene from Nature," at the Royal Academy, but for ten years afterwards no work of his appeared at Somerset House. From 1818 to 1820 he contributed to an exhibition opened in Spring Gardens by the Society of Painters in Water-colours, which, for a short period, admitted works executed in oil. Linnell's name has of late years been chiefly associated with landscape painting, but half a century ago his portraits were well known. Among the persons more or less distinguished who sat to him were Lord Ingestre, F. Baring, Samuel Rogers, Sir H. Torrens, and Lady Lyndhurst in 1830, Lord King and Sir Augustus Callcott in 1832, Mulready and Matthews in 1833, Lord Lansdowne and Lord Monteagle in 1835, Sir Robert Peel in 1838, W. Collins, R.A., Whateley, Sterling, and Carlyle in 1844. Some of these portraits were engraved in mezzotint by the artist and published.

Among the numerous and varied works which Linnell executed during his long and busy life were several landscapes, which, from the scale and treatment of the figures, may be regarded as subject pictures. One of the first of these was exhibited in 1835 under the title of "Christ's Appearance to the two Disciples journeying to Emmaus," which attracted much notice. In the same category may be placed his "Christ and the Woman of Samaria," "The Disobedient Prophet," "The last Gleam before the Storm," "Crossing the Brook," "The Timber Waggon," "Barley Harvest," and "Under the Hawthorn."

Linnell published "Michael Angelo's frescoes in the Sistine Chapel" (illustrated by drawings said to have been made by his daughter, Mrs. Samuel Palmer), and another work entitled "the Royal Gallery of Pictures" (a selection from the cabinet paintings in Buckingham Palace). He was also the author of some pamphlets. Although a frequent exhibitor at the Royal Academy, Mr. Linnell was never enrolled among its members, and late in life is supposed to have declined the honour of Associateship.

He resided for many years at Bayswater, but in 1852 he retired from London to Redhill, where he had built a house for himself, and where he died on the 20th January 1882, in his ninetieth year.

No. 438. *Wood Cutters.*

An open space in the outskirts of Windsor Forest, with men felling timber.

Engraved by T. A. Prior. On wood, 9½ in. *h.* by 15 in. *w.* VERNON COLLECTION.

No. 439. *The Windmill.*

A hilly landscape, a thunderstorm passing over; to the right an old wooden mill; in the foreground to the left a herd of cattle standing in a pool of water.

Engraved by J. C. Bentley. On canvas, 14½ in. *h.* by 18 in. *w.*
Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

No. 1112. *Portrait of Mrs. Ann Hawkins.*

An elderly lady in a black silk dress and large white lace cap. Seated figure, seen to waist, and slightly turned to the right.

On panel, 8¼ in. *h.* by 6½ in. *w.*
Presented in 1882, by Mr. Fred. Piercy.

LINTON (WILLIAM)

Was born at Liverpool, April 22nd, 1791. He was at first placed in a merchant's office at Liverpool, to draw him from his fancy for painting but to little purpose, he persisted in his choice, and in 1817, having got three landscapes into the Royal Academy exhibition he was sufficiently encouraged. He made tours in Wales, and in the Highlands of Scotland, painting many views. He eventually made several continental excursions, and produced some pictures of the most remarkable places, as this view of "The Temples of Pæstum." He died in London, August 10th, 1876. He was a member of the Society of British Artists.

No. 1029. *The Temples of Pæstum, in Magna Graecia.*

Of uncertain date; they are of the Doric order. The two temples to the right are partly in shadow, a portion of an aqueduct is seen beyond them. Some hills are behind them, and others in the distance; on one of the hills behind the temples is a cross, and here are two eagles, one perched on a temple, the other alighting. In the foreground are a man with a gun and a few buffaloes scattered about to the left, and a man in red on a white horse;

cloudy sky. The temples are near the sea in the gulf of Salerno, some 25 miles south-east of the city.

On canvas, and according to the inscription on the picture, painted in encaustic; it is here signed, W. LINTON. 4 ft. 10 in. *h.* by 7 ft. 10 in. *w.* Bequeathed by the painter in 1876.

LOUTHERBOURG (PHILLIP), R.A.,

Was born at Strasbourg, October 31, 1740, but was taken to Paris by his father, who was a miniature painter, in 1755, and was placed with F. Casanova, the battle painter. Loutherbourg displayed great facility as landscape, marine, and battle painter, and in 1767 was elected a member of the French Academy of Painting at Paris; he was also a member of the Academy of Marseilles. In 1771 he settled in this country, became eminent as a scene painter, and was elected a member of the Royal Academy of London in 1781; he had been elected an associate only the previous year. He resided the latter part of his life at Chiswick, where he died, March 11th, 1812. Loutherbourg also etched many plates.* Among his principal pictures are: the Destruction of the Spanish Armada; the Fire of London; and Lord Howe's Victory, June the 1st, 1794. He sent altogether 155 works to the Royal Academy exhibitions.

No. **316.** *Lake Scene in Cumberland, Evening.*

Engraved by W. Richardson. On canvas, 1 ft. 4 in. *h.* by 2 ft. *w.* Painted in 1792. VERNON COLLECTION.

MACLISE (DANIEL), R.A.,

Was born at Cork, Jan. 25, 1811. His father, a native of Scotland, who had served in the army, had established himself in business at Cork. Daniel Maclise was originally placed in a bank, but he left this when still very young, entered himself as a student in the Cork Society of Arts, and thus commenced that career by which he eventually gained his great reputation. In 1828 he was a student of the Royal Academy of Arts in London, where he obtained the gold medal for the best historical composition in 1831. He became an exhibitor at the Academy as early as 1829, when he was in his 19th year only; his first picture was "Malvolio affecting the Count," from *Twelfth*

* P. De Baudicour, in his *Peintre-Graveur Francais*, &c., vol. ii., 1861, describes 44 plates by Loutherbourg; in some of these he signs himself *Peintre du Roi*, and in the later plates, apparently after he settled in England, he has placed a *De* before his name.

Night. In 1833 he attracted much notice by his picture of "Mokanna unveiling his features to Zelica," exhibited that year at the British Institution, and by the still more able and characteristic work of "Snapp-apple night, or All-Hallow Eve, in Ireland," exhibited the same year at the Royal Academy. From this time Maclise exhibited a long series of works of the highest ability, though not generally pleasing in their tone of colouring. He became an associate of the Royal Academy in 1835, and an academician in 1840. The later years of his life where much engrossed by his compositions for the decoration of the Houses of Parliament, more especially for the two large pictures of "The meeting of Wellington and Blücher, at Belle "Alliance after the Battle of Waterloo," and the "Death of "Nelson at the Battle of Trafalgar." The noble cartoon of the former is now the property of the Royal Academy, which purchased it at the sale of his remaining works at Christies', on the 25th of June 1870. He executed many book illustrations, and has painted also a few portraits, among the latter, one of Charles Dickens in 1839.

Maclise died on the 25th of April 1870, just before the opening of the Royal Academy Exhibition. His friend Charles Dickens, a guest at the Academy dinner, pronounced, in the room where Maclise's last work—"The Earls of Desmond and Ormond"—was hanging, a very eloquent and feeling eulogy on the deceased painter, thus speaking of his ability and character:—"Of his "prodigious fertility of mind and wonderful wealth of intellect, "I may confidently assert that they would have made him, if he "had been so minded, at least as great a writer as he was a "painter. The gentlest and most modest of men; the freest "as to his generous appreciation of young aspirants; and the "frankest and largest hearted as to his peers."*

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No. 422. *The Play Scene in Hamlet.*

Hamlet to Horatio. "There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee, of my father's death;
I prythee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle ——
Give him heedful note,
For I mine eyes will rivet to his face."

The representation shows the act of murder by pouring poison into the ear. Hamlet is lying in front of the stage, intently observing the king, his uncle; on the left is seated Ophelia with Horatio behind her chair; on the right are seated the king and

* Memoirs of Maclise are published in the ***English Cyclopædia*** and in the ***Art Journal*** for 1847 and 1870.

queen; the king forcibly showing the agony of a guilty conscience. Composition of many small figures.

Engraved by C. Rolls. On canvas, 5 ft. *h.* by 9 ft. *w.*

Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

No. 423. *Malvolio and the Countess.*

Scene from *Twelfth Night;* Olivia's Garden, the Countess seated, her maid standing behind her; Malvolio approaching, in yellow stockings, and cross-gartered, smiling fantastically—

Olivia. "How now, Malvolio?"
Malvolio. "Sweet Lady, ho! ho!"
Olivia. "God comfort thee; why dost thou smile so, and kiss thy hand so oft?"

Engraved by R. Staines. On canvas, 2 ft. 5 in. *h.* by 4 ft. 1 in. *w.*
Exhibited at the Royal Academy in 1840. VERNON COLLECTION.

No. 1250. *Portrait of Charles Dickens, the Novelist.*

Dickens, dressed in an olive green frock coat and black satin stock, is seated in an arm chair at a table. His left hand rests on a book, while he turns his head, looking over the right shoulder, towards a window hung with green damask curtains.

On canvas, 2 ft. 11¼ in. *h.* by 2 ft. 3 in. *w.*

Bequeathed by the Rev. Sir Edward R. Jodrell, Bart, in 1888.

MASON (GEORGE HEMING)

Was born on the 11th of March 1818 at Wetley Abbey in Staffordshire. He received his early education at King Edward's School, Birmingham, and was intended by his father (who was then in good circumstances) for the medical profession. With that object in view George Mason studied, but appears never to have qualified for practice.

In 1843 he left England with his brother, for the Continent, travelling through France, Germany, and Switzerland. They completed their tour by walking from Geneva to Rome. During their stay at the latter city the family incurred severe pecuniary losses, and it became necessary for George Mason to earn a livelihood. He had already attained some proficiency as an amateur painter, and he now endeavoured to turn his ability to account by sketching scenes in the Campagna, but considerable time elapsed before he obtained adequate remuneration for his work, and meanwhile his private means were very narrow.

His industry, however, was at length rewarded by success. In 1858 he returned to England, and having married he went

back to his old home in Staffordshire, where he devoted himself to painting rural landscape and figure subjects, most of which he studied on Wetley Common or its neighbourhood. He began to exhibit at the Royal Academy, where his pictures soon attracted notice. In 1865 he came to London, and took a house in Hammersmith, removing to a larger one in 1869, when he was elected an A.R.A. Two of his best works painted about this period were "The Harvest Moon" and "Girls Dancing by the Sea." The latter was afterwards etched by Mr. R. W. Macbeth under the title of "A Pastoral Symphony." Unfortunately Mason did not long enjoy his days of prosperity. His health had long been failing, and he died on the 22nd October 1872.

No. 1388. *"The Cast Shoe."*

An evening scene on Wetley Common. In the middle distance, a rustic lad, wearing a blouse, slouch hat and red neckerchief, leads a white horse over a rugged path, carrying in his right hand a shoe, which the horse has cast. In the foreground is a sluggish stream or pond, with ducks swimming on its surface, enclosed by rush-grown banks. On the horizon rises a group of trees, behind which the sun is setting in a crimson glow.

On canvas, 11½ in. *h.* by 1 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1865, and at the Paris Universal Exhibition, 1878.

Purchased in London, at the sale of Mr. J. Stewart Hodgson's Collection, 1893, out of a fund bequeathed by the late Mr. Francis Clarke.

MORLAND (George)

Was the son of Henry Robert Morland, a portrait painter in crayons, and an engraver in mezzotint. He was born on the 26th of June 1763, and was instructed in his art by his father; his subjects were generally animals, or of a domestic character, and all his pictures are executed with extreme facility.

Morland died on the 29th of October, in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. His death was hastened by dissipation. He had married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. Mrs. Morland, who had separated from her husband, survived him only a few days.*

Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures, omitting thirteen years of the interval. The pictures varied much in their subjects; the first,

* There is a portrait of Morland, engraved by W. C. Edwards, in Allan Cunningham's *Lives of the most Eminent British Painters, &c.*, 1830.

exhibited in 1779, is called in the catalogue—"A drawing with a poker;" the last, in 1804, is termed—"A landscape, with hounds in full chase."

The "Inside of a Stable" was exhibited in 1791, and it is spoken of by several writers as his masterpiece.

No. **1030.** *The Inside of a Stable,*

Said to be that of the White Lion at Paddington. Two horses and a pony are being led by a boy into a stable; to the left a man is stooping and collecting together some straw.

On canvas, 4 ft. 9 in. *h.* by 6 ft. 7½ in *w.*

Exhibited at the Royal Academy in 1791: it was purchased from the Exhibition by the Rev. Sir Henry Bate Dudley, Bart., and was presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877.

No. **1067.** *A Quarry with Peasants.*

Broken ground, with a high gravelly bank studded with scrub. In the further foreground some labourers are at their noonday meal. Near them is a range of baskets. In the distance, some blue hills. Above, a summer sky, with soft white clouds.

On wood, 7 in. *h.* by 9 in. *w.*
Sold at Mr. Jesse Curling's sale in 1856.
Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. **1351.** *Door of a Village Inn.*

On the right of the picture are two thatched cottages partly enclosed by a wall and overshadowed by trees. From one of them a peasant woman has just issued, bringing a mug of ale to a farmer mounted on a white pony and attended by a dog. At the door of the larger cottage are two children. On the left hand are rocks and brushwood, near which a boy stands apparently kindling a fire, while a terrier sits at his feet. In the distance are meadows with hills beyond, illumined by the glow of sunset.

On canvas, 3 ft. 5 in. *h.* by 4 ft. 1 in. *w.*

Bequeathed by Sir Oscar M. P. Clayton, C.B., in 1892.

MORLAND (Henry Robert)

Was born about the year 1730, the son of George Henry Morland, who was also an artist, adopted portrait painting as his profession, and added to it the business of a picture dealer and

restorer. He executed a portrait of George III. which was engraved by Houston, and another of Garrick, which is in the Garrick Club. His career was often clouded by financial difficulties. He died in London on the 30th of November 1797, leaving a son, George Morland, whose reputation as a painter far surpassed that of his father and grandfather.

No. **1402.** *The Laundry Maid.*

A half-length figure, rather less than life size. She wears a small cap and white dress printed with coloured sprigs, a low cut bodice and short sleeves. Around her throat is a narrow necklet of black velvet. She stands before a bason, washing linen. Grey background.

On canvas, 2 ft. $5\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{4}$ in. *w.*

No. **1403.** *The Laundry Maid.*

Rather less than life size and seen to the waist. Clad in a white gown delicately figured with pink sprigs, a low cut bodice and short sleeves. Her hair is drawn back from the forehead under a small muslin cap encircled by a blue ribbon. She sits at a table, ironing.

On canvas, 2 ft. $5\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{4}$ in. *w.*

Both this and the companion picture (No. 1402) are said to be portraits of ladies. They were purchased together, in 1894, from Messrs. P. & D. Colnaghi, of Pall Mall East.

MORTON (Andrew)

Was born in 1802 at Newcastle-on-Tyne. He came to London and entered the Schools of the Royal Academy, where in due course he obtained a prize. Having followed the practice of a portrait-painter he attracted the notice of the Royal Family, from whom he received several commissions, and William IV. sat to him for a portrait which is now in Greenwich Hospital. Morton died in 1845.

No. **1367.** *Portrait of Sir James Cockburn, 7th Bart.*

Life-size: three-quarter length: full face. He wears the full-dress military uniform of a General Officer in Her present Majesty's service, and is decorated with the Star of the Guelphic and Badge of the Nova Scotia Order. His right hand clasps his waist-sash, his left rests on the hilt of his sword. Sky background.

On canvas, 4 ft. 1 in. *h.* by 3 ft. $1\frac{1}{2}$ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1368.** *Portrait of the Hon. Marianna Devereux, Lady Cockburn.*

Daughter of George, 13th Viscount Hereford, and wife of Sir James Cockburn of Langton, 7th Bart. Life-size: seated: three-quarter length: nearly full face. Dressed in a black velvet gown with short sleeves, and a hat of the same material trimmed with ostrich feathers. She also wears a muslin "fall," and a red scarf is thrown over her right shoulder. In the background an amber-coloured curtain. Signed and dated 1839.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3¾ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1370.** *Portrait of Marianna Augusta, Lady Hamilton.*

Daughter of Sir James Cockburn, 7th Bart., and the Hon. Marianna Devereux, daughter of George, 13th Viscount Hereford. Married in 1834 to Sir James John Hamilton of Woodbrook, 2nd Bart., who died in 1876, when his title became extinct. Life-size: seated: seen to the waist: three-quarter face. She wears a crimson velvet dress cut low at the chest, with short full sleeves, and a light gauze scarf thrown over the shoulders. Her hair is arranged in ringlets round the brow and bound into a knot at the back of the head. Landscape background, seen through an open window.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Painted before her marriage in 1832.

Bequeathed to the Nation (with other pictures) by Marianna Augusta, Lady Hamilton, in 1892.

MÜLLER (William J.)

Was born of a German father at Bristol, in 1812; his father was curator of the Bristol Museum. Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman of Bristol.

In 1833 and 1834, he made a first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts; he settled in London after his return in 1839. In 1843, he accompanied Sir Charles Fellowes on his expedition to

Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation; he died at Bristol, of disease of the heart, on the 8th of September of that year, at the early age of thirty-three. He exhibited only sixteen pictures at the Royal Academy. His sketches and pictures, which were sold at Messrs. Christie and Manson's, in the spring of 1846, realised 4,360*l.**

No. **379.** *Landscape, two Lycian Peasants seated on the ground; Mount Massicytus in the distance.*

Engraved by J. Cousen. On wood, 1 ft. 2 in. *h.* by 1 ft. 8¼ in. *w.*
Painted in 1839. VERNON COLLECTION.

No. **1040.** *Landscape, a River Scene,*

Apparently in Wales or Scotland, showing a mountain torrent flowing over rocky boulders, with dark hills in the distance, over which stormy clouds are drifting.

On canvas, 1 ft. 8½ in. *h.* by 2 ft. 5 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of the Lewis Fund.

MULREADY (WILLIAM), **R.A.,**

Since Sir David Wilkie the most distinguished of British *genre* painters, was born at Ennis, in the County Clare, Ireland, on the 1st of April 1786: his father was a leather breeches maker. He came early to London, and entered in 1800 as a student into the Royal Academy. In 1803 he married the sister of John Varley, the water-colour painter. In 1804 he exhibited three pictures in the Royal Academy; two views of Kirkstall Abbey, and a Cottage at Knaresborough, Yorkshire; he was then only eighteen years old; other cottages and Yorkshire subjects followed in 1805 and 1806. In 1809 was exhibited the picture in this collection No. 394, then called "Returning from the Alehouse," showing that already, at the early age of twenty-three, he was a perfect master in that class of work for which he has been so long eminent.

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* Some of Müller's letters, relating to his eastern tours and other matters, were published in the *Art Union Journal* for the years 1844 and 1845.

Mulready was elected an associate of the Royal Academy in 1815, and an academician in 1816, both elections taking place between the exhibitions of those years, so that his name never appeared in the catalogue as an associate. His picture of 1815 was "Idle Boys;" that of 1816, "The Fight interrupted," now in the Sheepshanks Collection. He exhibited altogether, comprising a few drawings, seventy-eight works at the Royal Academy, of which fifteen are now in the Sheepshanks Collection at South Kensington. During the sixty years from 1804 until his death Mulready's name was absent from the Royal Academy Catalogue fifteen times. He generally exhibited but one picture in the year, but in 1844 he had five in the exhibition, his greatest number in one year. The exhibition of his pictures, drawings, and sketches, which took place at the Society of Arts in 1848, contained 214 works, but the majority of these were sketches; there were only forty-four pictures and three drawings which had been exhibited at the Royal Academy. His pictures do not average two a year.

Among his most admirable works may be mentioned:—"Fair Time," 1809, "The Last in," "Crossing the Ford," "The Fight interrupted," "The Butt," "Giving a Bite," "First Love," "The Seven Ages," "Choosing the Wedding Gown," "The Wolf and the Lamb," "The Whistonian Controversy," and the "Toy Seller," 1862, his last exhibited work. Mulready died on the 7th of July 1863, and was buried at Kensal Green. With the exception perhaps of some slight deterioration in his colouring, which of late years was obtrusively purple, he was in the enjoyment of the full powers of his great abilities for upwards of half a century. His health also seems to have been remarkable; he was drawing in the Life School of the Royal Academy on the evening of the 5th of July, only two days before his death. He was distinguished for the excellence of his life studies, three of which in red and black chalk, presented by the Society of Arts, are in the Gallery. He was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund,"* of which he held the office of President as early as 1815, and at whose meetings he was never absent for seventeen years.

No. 393. *The Last In.*

A truant boy has arrived late at the village school; the master, in irony, rises, takes off his hat, and makes the boy a humble bow.

Engraved by J. T. Smyth. On wood, 2 ft. ½ in. *h.* by 2 ft. 6 in. *w.* Under glass.

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

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* See Pyes' *Patronage of British Art.*

No. 394. *Fair Time.*

Two tipsy men returning from the fair; one giving halfpence to some boys; the other dancing before the door of a cottage to the right, the inmates looking on with disgust and indignation.

Engraved by H. Bourne. On canvas, 2 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Originally exhibited at the Royal Academy in 1809; but the present background was added in 1840, when the picture was again exhibited at the Royal Academy in that year. VERNON COLLECTION.

No. 395. *Crossing the Ford.*

Two lads carrying a young woman, on their joined hands, between them, over a stream; other figures in the background.

Engraved by Lumb Stocks, A.R.A. On wood, 1 ft. 11½ in. *h.* by 1 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

No. 1038. *A Snow Scene,*

Including the distant view of an English village in mid-winter, with a group of rustics in the foreground.

On panel, 11½ in. *h.* by 1 ft. 4½ in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P.

No. 1181. *A Sea-shore Scene.*

On the beach is a fishing boat, with two men in it, waiting for the tide. Before her bow boys are undressing for a bath, while others are swimming near the shore. The distance, looking seawards, is shrouded in fog, through which a vessel may be discerned.

On canvas, 1 ft. 2¾ in. *h.* by 1 ft. 7½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

NASMYTH (ALEXANDER),

A Scotch landscape painter, born at Edinburgh in 1758. At an early age he removed to London where he became the pupil of Allan Ramsay. He subsequently travelled to Rome, where he remained several years, studying historical painting, portraiture, and landscape. On his return to Edinburgh he devoted himself at first to portrait painting and executed among others a likeness of Robert Burns. But it was in the field of landscape art, both as a painter and instructor that he achieved his main success. His death occurred in his native city in 1840.

No. **1242.** *Stirling Castle.*

The castle occupies a rocky eminence to the right of the picture overlooking, on the left, an extensive plain of meadow land revealing glimpses of a winding river—and bounded by a range of lofty hills. The undulating foreground is covered with scanty herbage on which goats are browsing. In the middle distance a steep road rises towards the castle.

On canvas, 4 ft. 4 in. *h.* by 6 ft. ½ in. *w.*
Purchased from Mr. Martin Colnaghi, London, in 1888.

NASMYTH (Patrick)

Was born at Edinburgh in 1786. He was the son and pupil of Alexander Nasmyth, the landscape painter, and painted in a similar style. When about twenty years of age he settled in London, where he died, in South Lambeth, August the 17th, 1831. Patrick Nasmyth has been called the English Hobbema; his landscapes are simple in subject, with much detail of execution, but forcible in effect; one of his principal works is a view of Windsor Castle; another is a "View in Hampshire," in the possession of Thomas Baring, Esq., M.P. Owing to an accident which happened to his right hand in his youth, he was in the habit of painting with his left.*

No. **380.** *A Cottage, formerly in Hyde Park.*

Engraved by A. Willmore. On wood, 11½ in. *h.* by 15 in. *w.*
Painted about the year 1807. Vernon Collection.

No. **381.** *The Angler's Nook.*

A woody landscape; a man fishing in a stony brook.
Engraved by J. Carter. On wood, 11½ in. *h.* by 16 in. *w.* Vernon Collection.

No. **1176.** *Landscape.*

A furzy common with a by-road winding through it and peasants conversing in the foreground. To the left a knoll, with a cottage and trees in the middle distance. Beyond a valley, with a church and other buildings surrounded by hills. Sky cloudy.

On panel, 7¾ in. *h.* by 10 in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

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* *Literary Gazette*, 1831.

No. 1177. *Landscape.*

View of a river (apparently in Wales or Scotland) flowing towards the foreground in a series of falls over boulders in a rocky bed. The banks are thickly wooded with oak and beech. To the left is a withered tree. In the middle distance are two rustics with salmon spears. In the background mountainous country.

Signed, Patk. Nasmyth, 1831.
On canvas, 1 ft. 7½ in. *h.* by 2 ft. 3¾ in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1178. *Landscape.*

View of a winding road skirting a park, from which it is divided by wooden palings. In the foreground to the right a group of lofty trees, under the shade of which two women are conversing. In the middle distance a quickset hedge, with a cottage beyond it.

On panel, 10½ in. *h.* by 1 ft. 1½ in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1179. *Landscape.*

A stream flowing between sedgy banks in a wooded country. To the right a cottage or part of an old manor house, beyond which rise lofty poplars. In the middle distance are two peasants.

On panel, 6½ in. *h.* by 10 in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1183. *Landscape.*

View looking across a lake or river, on which are two boats rowed by peasants. A steep and wooded bank on the opposite shore. In the distance to the right a cliff, with a castellated building on the summit.

On panel, 9¼ in. *h.* by 12 in. *w.*
Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1384. *A View in Hampshire.*

In the foreground is a pond, enclosed by shelving banks, overgrown with herbage, and partly strewn with felled timber. On the right rise two lofty beech trees. In the middle distance a road lies between farm cottages and meadow land. Beyond, is a wooded plain bounded by hills. Above, cloud cumuli float across a summer sky.

On canvas, 1 ft. 2 in. *h.* by 2 ft. 10 in. *w.*
Bequeathed by Colonel Alexander Beresford Read in 1893.

NEBOT (B.).

A presumably English painter who lived in the early part of the last century. Little or nothing is known of his career beyond the fact that he painted a portrait of Capt. Thomas Coram, who established the Foundling Hospital in London. The portrait belonged to Mr. D. Nesbit, and was engraved by Brooke in 1751.

No. **1453.** *Covent Garden Market, with St. Paul's Church.*

The view shows a portion of the arcade on the north side of the square, and other buildings since removed or remodelled. On the left of the picture a group of market-women, with their baskets, offer vegetables for sale. Parallel to the foreground is a wooden barrier, by the side of which a gentleman, his wife, and child are walking, followed by a blind beggar. In the middle distance two men stripped to the waist engage in a fight, which is watched by bystanders.

On canvas, 2 ft. 0$\frac{3}{4}$ in. *h.* by 4 ft. 0$\frac{1}{4}$ in. *w.*
Signed,

B. Nebot. F. 1737

Purchased at the sale of Lord Clifden's Collection in 1895.

NEWTON (GILBERT STUART), R.A.,

Was born in 1794, at Halifax, in Nova Scotia, and was the pupil of his uncle, Gilbert Stuart, at Boston; he came to England about the year 1818, and having first visited Italy, became a student of the Royal Academy of Arts in London. He first painted portraits, but his small figure subjects soon attracted notice; some were engraved in the *Literary Souvenir*. He was elected an associate of the Academy in 1828. In 1832 he visited his native country, and married there, and in this year he became a member of the Royal Academy, but the picture exhibited in the following year, "Abelard in his study" was his last work. He was afflicted with aberration of mind, and died at Chelsea, at the early age of forty, August the 5th, 1835. His wife and child returned to America only a few months before his death. One of Newton's

principal works, "Captain Macheath," exhibited in 1826, was purchased by the Marquis of Lansdowne for 500 guineas. He was laborious and fastidious in his execution.* He exhibited twenty-seven works at the Royal Academy.

No. 353. *Yorick and the Grisette.*

The interior of a hosier's shop, Yorick is purchasing gloves, but "they were all too large; the beautiful grisette measured "them one by one across my hand, it would not alter the dimen- "sions." Sterne's *Sentimental Journey.*

Engraved by W. Watt, and by H. Bourne. On canvas, 2 ft. 5½ in. *h.* by 1 ft. 10½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1830. VERNON COLLECTION.

No. 354. *The Window,* called also *A Dutch Girl.*

A small half length of a girl putting aside a curtain, and looking down from an open window.

Engraved by G. T. Doo, R.A., and by J. Stephenson. On wood, 15 in. *h.* by 11 in. *w.* Under glass.

Exhibited at the British Institution in 1829. VERNON COLLECTION.

OPIE (JOHN), R.A.,

Was born near Truro, in May 1761; his father was a carpenter. He early gave indications of unusual ability, and having attracted the notice of Dr. Wolcot, that gentleman brought him to London and introduced him to Sir Joshua Reynolds.

Opie was an exhibitor at the Royal Academy in 1782, and he for some time created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as an historical and portrait painter, but was not always harmonious in his colouring. He was made a member of the Academy in 1787, and he sent altogether 143 pictures to its exhibitions.

Opie obtained the professorship of painting at the Royal Academy in 1805, but delivered his course of lectures but once, in 1807, and then in an incomplete state:—on design, on invention, on chiaroscuro, and on colouring;—he did not live to write the two intended, on composition and expression. He died in the prime of life, April the 9th, 1807, exactly a month after the delivery of

* *The Gentleman's Magazine.*

his lectures, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral. He was twice married; from his first wife he was divorced; the second was the accomplished Amelia Opie, who survived her husband many years.

No. **784.** *Portrait of William Siddons.*

An actor, and husband of the celebrated actress of that name. Bust, life size.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Bequeathed by his daughter, Mrs. Cecilia Coombe, in 1868.

No. **1167.** *Portrait, said to represent Mary Wollstonecraft* (Mrs. Godwin).

Life-size; seen to the waist. She is seated at a desk before an open book, on which her right hand rests (the left is not seen), and turns her face to the spectator. She wears a gown striped in two shades of blue. Her copious hair, which is grey, or powdered, is confined *en negligé* by a white handkerchief bound round her head, and allowing a single tress to fall over her chest, while another hangs down her back.

Engraved in 1796 in stipple for the "Monthly Mirror" as Mrs. Wollstonecraft, and etched by Mrs. Merritt for Mr. Kegan Paul's Memoir of Mary Wollstonecraft prefixed to the "Letters to Imlay," 1879.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Purchased at the sale of the late Mr. William Russell's pictures, out of a fund bequeathed by the late Mr. Francis Clarke.

No. **1208.** *Portrait of William Godwin the Author.*

Life size; seen to the waist. Three quarter face. The hair of the head a reddish brown, the cheeks clean shaven. He wears a coat of dark cloth buttoned across the chest, with a white cravat and frilled shirt. Dark background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Purchased from Mr. C. Campbell Feetum in London, 1886, out of a fund bequeathed by the late Mr. Thomas D. Lewis.

No. **1408.** *Portrait of a Boy.*

Apparently about 10 or 12 years of age. Life size; bust length; three-quarter face turned to the right, with thick chestnut-coloured hair falling to the shoulders. He wears a dark coat or frock open at the neck, which is encircled by a large

white frilled collar. Believed to be a portrait of the artist's younger brother—William Opie.

On canvas, 1 ft. 8 $\frac{3}{8}$ in. *h.* by 1 ft. 4$\frac{3}{8}$ in. *w.*

Presented by Mr. Edward Opie, of Plymouth (a nephew of the painter), in 1894.

PHILLIPS (Thomas), R.A.,

Was born at Dudley, in Warwickshire, 18th October 1770. He was placed, when still young, with Mr. Edgington, at Birmingham, to learn glass painting; and in 1790 he came to London, with an introduction to West, who employed him to paint on the window of St. George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an associate; he appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits, and he exhibited altogether 339 pictures in the Academy. Phillips was elected a member of the Royal Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed in all ten lectures, which he published in a collected form after his resignation of his professorship in 1832.* He was the author also of several articles on painting in Rees' Cyclopædia. He died at his house in George-street, Hanover-square, April 20th, 1845.

No. **183.** *Portrait of Sir David Wilkie.*

Half length, life size.

Engraved by F. Holl. On canvas, 3 ft. 3 in. *h.* by 2 ft. 2 in. *w.*

Painted in 1829, when Sir David was 44 years of age. Presented by the painter in 1841.

PICKERSGILL (Henry W.), R.A.

This distinguished English portrait painter was born in 1782, in Spitalfields, London. His father was a silk manufacturer. The son, having a strong love of painting, became a student of the Royal

* *Lectures on the History and Principles of Painting.* 8vo. London, 1833.

Academy, and as early as 1806 was a contributor to its exhibitions. He was elected an associate in 1822, and an academician in 1826.

Pickersgill's contributions to the Academy exhibitions were chiefly portraits, but in the early part of his career he exhibited a few landscapes, and later in life several fancy subjects—as in 1848, "The Old Oak Chest."

Among his earlier portraits were several actors; and during his long practice he painted a large proportion of the eminent persons of his time. In 1825 he exhibited a portrait of Miss L. E. Landon. He painted also Earl Cornwallis, the Duke of Wellington, Lord Hill, General Sir Charles Napier, Lords Eldon, Lyndhurst, and Brougham, Jeremy Bentham, Baron Humboldt, William Wordsworth, Charles Kemble, Henry Hallam, Lord Lytton, George Stephenson, Michael Faraday, Sir R. Murchison, and many others.

Pickersgill was elected librarian of the Academy in 1856; and he placed himself on the list of Honorary Retired Academicians in 1872. He was a very large contributor to the Academy, having exhibited 363 pictures in sixty-four years, from 1806 to 1872, inclusive; his name being absent from the catalogue only three times during that long interval. He died at his house in London on the 21st of April 1875.

No. **416.** *Portrait of Robert Vernon,*

The founder of the Vernon collection of Pictures, which was presented by him to the nation, Dec. the 22nd, 1847. Seated, half length, life size; he holds on his knees a pet spaniel. Mr. Vernon died on the 22nd of May 1849, and is buried in the church of Ardington, Berkshire, where his country seat is situated.

Engraved by W. H. Mote. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.* Painted in 1846. VERNON COLLECTION.

POOLE (PAUL FALCONER), R.A.,

Was born at Bristol in 1810. The first picture which he exhibited at the Royal Academy, in 1830, was "The Well: a scene at Naples," but during seven years from that date his name does not appear in the catalogue. In 1838 he painted "The Emigrant's Departure," and in 1840 "Herman and Dorothea at the Fountain." A picture which he exhibited in 1843, "Solomon Eagle exhorting the people to repentance during the Plague of London," attracted considerable notice, and was followed, in 1844, by "The Beleaguered Moors," and in 1846 by "The visitation of Sion Monastery."

In 1846 Mr. Poole was elected an Associate of the Royal Academy, and the following year he gained a prize of 300*l.* in the National Competition for historical designs exhibited in Westminster Hall, the subject which he selected being "Edward the Third's generosity to the Burgesses of Calais."

In 1848 he exhibited his picture "Arlète, a peasant girl of Falaise in Normandy, first discovered by Duke Robert le Diable," and in 1849 a painting in three compartments illustrating scenes from "The Tempest." The characteristics which distinguish most of his later works were noticeable in his painting of "The Messenger announcing to Job the Irruption of the Sabæans and the Slaughter of his Servants" exhibited in 1850, and his "Goths in Italy," exhibited in 1851. His subsequent pictures include "The May Queen preparing for the dance" and "Mariana singing to her Father Pericles," 1852; "The Song of the Troubadours," 1854; "The Seventh Day of the Decameron," 1855; "The Conspirators—Midnight Meeting," 1856; "A Field Conventicle," 1857; "The last scene in King Lear," 1858; "The Escape of Glaucus and Ione," 1860. In this year Mr. Poole was elected a Royal Academician, and contributed annually to the Royal Academy exhibition for several years, sending three pictures in 1864, of which the most notable was "Lighting the beacon on the coast of Cornwall at the appearance of the Spanish Armada." Among his last works was "Ezekiel's Vision," exhibited in 1875, and eventually selected for the National Gallery from a bequest made by the artist. In 1878 Mr. Poole was elected a member of the Institute of Painters in Water-colours. He died on the 22nd of September 1879.

No. **1091.** *"The Vision of Ezekiel."*

"And I looked, and, behold a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness *was* about it, and out of the midst thereof as the colour of amber . . . . *came* the likeness of four living creatures."—*Ezekiel*, i. 4, 5.

On canvas, 4 ft. $5\frac{1}{4}$ in. *h.* by 6 ft. $1\frac{1}{4}$ in. *w.*
Bequeathed by the painter in 1879.

POUSSIN (CHARLES), FRENCH SCHOOL.

No. **810.** *Pardon Day, in Brittany.*

This represents a fête held in honour of *Nôtre Dame de Bon Secours* of Guingamp, in Brittany, on the 2nd of July in every year. Pope Paul V., in 1619, granted a plenary indulgence to all those

who truly confessed and communicated, who should visit the said church on that day. Hence great crowds frequent this festival of the Roman Church. Meyerbeer's opera of Dinorah or the Pilgrimage of Ploërmel refers to a similar festival.* The numerous pilgrims are assembled in an open wood, variously occupied, and exhibiting many interesting examples of local costume, Signed *Charles Poussin*, 1851.

On canvas, 4 ft. 10 in. *h.* by 10 ft. 9 in. *w.*

Painted in 1851. Presented to the National Gallery by Mr. R. E. Lofft in 1870.

RAEBURN (Sir Henry), R.A.

This distinguished portrait-painter was born at Stockbridge (a suburb of Edinburgh), in 1756. Left an orphan at the age of six, he was placed at school in "Heriot's Wark," a Scotch educational establishment. When fifteen years old he was apprenticed to a goldsmith, who, discovering the boy's taste for drawing, kindly encouraged his youthful efforts, and introduced him to a portrait-painter named Martin, then of some local repute in Edinburgh. This incident became the means of confirming Raeburn's choice of a profession, and for a time he supported himself by miniature painting. Martin lent him pictures to copy, but seems to have given him little or no technical instruction, and in course of time became, it is said, jealous of his rising talent. At any rate the connexion was abruptly terminated. Raeburn pursued his studies alone, and, having married advantageously at the age of twenty-two, went to London, where he made the acquaintance of Sir Joshua Reynolds, who advised him to study the works of Michael Angelo.

Raeburn visited Italy with his wife, and after two years' residence in that country returned to Scotland, and soon established himself as a portrait-painter in Edinburgh. In 1814 he became an Associate of the Royal Academy, and in the following year was elected a Royal Academician. In 1822, when George the IV. visited Scotland, Raeburn was knighted, and shortly afterwards was appointed "His Majesty's Limner" in that part of Great Britain.

He did not, however, long enjoy these marks of Royal favour, for his death occurred in 1823.

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* A correspondent of the "Standard" newspaper, who attended this fête in 1870, has described it and published a translation of the Pope's *bull* granting the indulgences, in the paper of July 5th.

No. **1146.** *Portrait of a Lady (a member of the Dudgeon family).*

Life size, full length. Represented in a white dress open at the neck, a broad brimmed straw hat lined with silk and an orange-coloured scarf round her waist. She bears a cream-coloured shawl with an embroidered border on her left arm, and leans against a pedestal or monument in a plantation of young beech trees.

On canvas, 7 ft. 9½ in. *h.* by 4 ft. 11 in. *w.*

Bequeathed by Mr. Robert Dudgeon in 1883.

No. **1435.** *Portrait of Lieut.-Colonel Bryce McMurdo.*

Life-size, full length. Seated on a rock under a bank by the side of a trout stream. The Colonel, whose features are seen in full face, wears a dark green swallow-tail coat, nankeen pantaloons, white stockings, and shoes. He holds a fishing rod under his right arm. At his feet is a fishing basket. In the background rise lofty hills.

On canvas, 7 ft. 1 in. *h.* by 4 ft. 10 in. *w.*

Bequeathed by Sir W. Montagu McMurdo in 1895.

REYNOLDS (Sir Joshua), P.R.A.,

Was born at Plympton in Devonshire, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting decided him to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London; he remained, however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he accompanied Commodore (afterwards Lord Keppel), in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted

by George III. on the occasion.* He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, sending in 1788 eighteen pictures; his contributions amounted on an average to eleven annually.†

No. 78. *The Holy Family.*

Joseph and the Virgin holding the Infant Christ, are seated by the side of a stone pedestal or monument; before them stands the little St. John with the Standard of the Lamb: a landscape in the background.

Engraved by W. Sharp in 1792; and on a small scale by G. Presbury in Jones's *National Gallery.* On canvas, 6 ft. 5 in. *h.* by 4 ft. 9½ in. *w.*

Painted for Mr. Macklin, who sold it afterwards to Lord Gwydyr; at the sale of that nobleman's pictures it was purchased by the Directors of the British Institution, and by them presented to the National Gallery in 1828.

No. 79. *The Graces decorating a terminal figure of Hymen.*

The "Graces" are portraits of the three daughters of Sir William Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford.

Engraved by J. Watson. On canvas, 7 ft. 8 in. *h.* by 9 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1774, as "Three Ladies adorning a Term of Hymen." Bequeathed in 1837 by the then Earl of Blessington.

No. 106. *A Man's Head in profile.*

Engraved by S. Reynolds; and by J. Rogers for Jones's *National Gallery.* On canvas, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.* Under glass.

This is a study from the head of a person (White, a paviour) who served Sir Joshua as a model for Count Ugolino, in the celebrated picture, by him, of the Count and his sons, exhibited at the Royal Academy in 1773, now in the collection at Knole, in Kent. Presented to the nation, in 1826, by Sir George Beaumont, Bart.

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* The Royal Academy was opened on January 1, 1769, and Sir Joshua Reynolds delivered an appropriate discourse in commemoration of the event.

† Northcote's *Life of Sir Joshua Reynolds*, 2 vols., 8vo., London, 1819. Sir Joshua read in all fifteen discourses in the Royal Academy. His literary productions, besides these discourses, are:—three contributions to the Idler, some notes to Mason's translation of Du Fresnoy's "Art of Painting;" a few notes for Dr. Johnson's edition of Shakspeare; and his notes on his tour through Flanders and Holland in 1781. Several complete editions of his works have been published. Sir Joshua's pictures are extremely numerous; the prints after them amount to about 700.

14 **No. 107.** *The Banished Lord, a head.*

Engraved by J. R. Smith; by G. T. Doo, R.A., for the *Associated Engravers;* and by J. Jenkins for Jones's *National Gallery.* On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Presented in 1826 by the Rev. William Long.

5 **No. 111.** *Portrait of Lord Heathfield, with the key of the fortress of Gibraltar in his hand.**

The background is a view of the rock, with the smoke of artillery, in allusion to the celebrated defence of 1779–83, of which Lord Heathfield, then Lieutenant-General Eliott, was the hero. The French and Spanish besieging forces, at this memorable siege, consisted of an army of 40,000 men, and a fleet of 47 sail of the line, besides smaller vessels.†

"The gallant defender of Gibraltar" died at Kalkofen, his seat, near Aix-la-Chapelle, July 6, 1790, in the seventy-third year of his age. Three-quarter length, life size.

Engraved by Earlom in 1788; by G. T. Doo, R.A., for the *Associated Engravers;* and by R. Page for Jones's *National Gallery.* On canvas, 4 ft. 8 in *h.* by 3 ft. 8 in. *w.* Under glass.

This picture was painted in 1787 for Alderman Boydell.

"This," says Mr. Ottley,‡ "is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted." "The intrepid veteran, firmly grasping in his hand the key of the fortress, stands like the rock of which he was the defender." Barry spoke in the highest terms of the introduction of the key of the fortress into the General's hand, "than which" he says, "imagination cannot conceive anything more ingenious and heroically characteristic." § Formerly in the Angerstein collection, with which it was purchased by Parliament in 1824.

No. 143. *Portrait of Lord Ligonier on Horseback.*

This distinguished officer commanded a division of the army under George II. at the Battle of Dettingen; he was afterwards created a Field Marshal, and held the offices of Commander-in-Chief

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* The arms of Gibraltar are a Castle with a Key hanging to the gate in allusion to the Rock as the Key to the Mediterranean.

† See Captain Drinkwater's *Siege of Gibraltar.*

‡ *Descriptive Catalogue, &c.*

§ See the Note to his Lecture on COLOURING.

and Master General of the Ordnance. He died at an advanced age in 1770.

Engraved by E. Fisher; and by S. Reynolds. On canvas, 9 ft. 2 in. *h.* by 7 ft. 10 in. *w.*

This picture is one of Sir Joshua's earlier works; it was painted about 1760, and formed part of the first collection of the works of the British Artists, exhibited at Spring Gardens in 1761. Presented by King William IV. in 1836.

No. **162.** *The Infant Samuel, kneeling, at Prayer.*

Engraved by J. Dean, J. Lucas, and others. On canvas, 2 ft. 10 in. *h.* by 2 ft. 3½ in. *w.* Under glass.

This picture, apparently exhibited at the Royal Academy in 1776, was repeated several times by Sir Joshua; there is a duplicate of it in the Dulwich Gallery. The Rev. Mr. Long's was exhibited at the British Institution in 1813. Bequeathed by Lord Farnborough in 1838.

No. **182.** *Heads of Angels.*

Studies from Frances Isabella, the daughter of Lord William Gordon.

Engraved by Simon; and by S. Reynolds. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Exhibited at the Royal Academy in 1787. Presented to the National Gallery by Lady William Gordon in 1841.

No. **305.** *Portrait of Sir Abraham Hume, Bart., F.R.S.*

An intimate friend of the painter; he died in his 90th year, March the 24th, 1838. Bust, life size.

Engraved by C. H. Hodges, by W. Sharp, and by G. Stoddart. On canvas, oval, 2 ft. 3½ in. *h.* by 1 ft. 9¾ in. *w.*

Painted about 1780. Vernon Collection.

No. **306.** *Portrait of Himself.*

Bust; life size.

Engraved by T. W. Hunt. On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Painted for Mrs. Thrale. Vernon Collection.

No. **307.** *The Age of Innocence.*

A child seated on the grass with her hands crossed.

Engraved by J. Grozier, by Ch. Turner, A.R.A., and by F. Joubert. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Bought at the sale of Mr. Harman's pictures. Vernon Collection.

No. 681. *Portrait of Captain Orme.*

Full length, standing, leaning on his horse.

Captain Orme was aide-de-camp (with Washington) to General Braddock in America during the campaign of 1755. His MS. journal is in the British Museum, having been presented by King George IV.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9½ in. *w.*

Painted for the Earl of Inchiquin, and exhibited at Spring Gardens in 1761. Sir Joshua received one hundred guineas, a second payment, for this picture in December 1777.* Purchased at the sale of Mr. R. Williams' pictures in 1862.

No. 754. *Portraits of Two Gentlemen.*

He on the spectator's left is the Rev. George Huddesford, Vicar of Loxley, Warwickshire; the other is Mr. John Codrington Warwick Bampfylde. They are looking at some prints; the latter gentleman holds a violin in his right hand. Mr. Huddesford was in his youth a painter, and a pupil of Sir Joshua's; he was also a poet and satirist; he died in 1809. Mr. Bampfylde, likewise a poet, died about the year 1796.†

On canvas, 4 ft. 1 in. *h.* by 3 ft. 4 in. *w.* Engraved by A. Sanders, for Graves' *Works of Sir Joshua Reynolds.*

Painted in 1778-9. Presented in 1866 by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont.

No. 885. *The Snake in the Grass,* or *Love unbinding the zone of Beauty.*

A girl seated on a bank is sporting with Cupid, who has seized both ends of her sash, and is untying it: on the grass by her side is seen the head of a snake. In the background a red curtain. Life size, three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.* Engraved by J. R. Smith in 1787, and by S. W. Reynolds.

Painted for Lord Carysfort. In the copy of Sir Joshua's Account Book, published by Mr. Cotton, at p. 86 is this entry—"June 14, 1788. Lord Carysfort, for the Nymph to be sent to Prince Potemkin. 105*l.*"

There is a duplicate of this composition in the Soane Museum, and another in Lord Burton's collection. Purchased with the Peel pictures in 1871.

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* See Cotton's *Sir Joshua Reynolds' Notes, &c.* London, 8vo. 1859.

† *Works of Sir Joshua Reynolds, with short biographical notices, by R. E. Graves, B.A., of the British Museum.* Folio. 1866.

No. **886.** *Admiral Keppel.*

In a claret-coloured suit, his right hand resting on his sheathed sword, his left on his hip. A view of the sea in the background. Life size, three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

Painted in 1780. Sir Joshua executed several portraits of this officer, some of which have been engraved

Formerly in the collection of Mr. Wright, sold in 1845. Purchased with the Peel pictures in 1871.

No. **887.** *Dr. Samuel Johnson,*

In powdered wig and brown suit; nearly full-face, and showing his left hand. Bust, life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. 1 in. *w.* Engraved by W. Doughty in 1784, and by others.

This portrait was painted for Mr. Thrale; it was subsequently in Watson Taylor's collection. Purchased with the Peel pictures in 1871.

No. **888.** *James Boswell, the Biographer of Johnson.*

In the background a red curtain. Bust, life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.* Engraved by J. Jones in 1786.

Purchased with the Peel pictures in 1871.

No. **889.** *His own Portrait,*

In a brown suit; a nearly full-face, looking over his right shoulder. Bust, life size.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by S. W. Reynolds in 1823.

Formerly in Mr. Lake's collection. Purchased with the Peel pictures in 1871.

No. **890.** *George IV. as Prince of Wales, with Star and Ribbon of the Garter.*

Three-quarter face, turned to the left. Bust, life size.

On wood, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by C. Hodges.

Purchased with the Peel pictures in 1871.

No. **891.** *Portrait of a Lady,*

In a low russet dress, showing the left profile; the head and arm of a child seen resting on her right shoulder. Bust, life size.

On canvas, 2 ft. 5¼ in. *h.* by 2 ft. ¼ in. *w.*

A duplicate of this, known as the Hon. Mrs. Musters and Son, is at Colwick Hall, Nottinghamshire, the residence of the Musters family. The same portrait, without the child, was engraved by S. W. Reynolds in 1825, from a picture at Holland House, as Mrs. C. J. Fox. The names of Mr. and Mrs. Musters occur in Sir Joshua's Account Book, noticed above.

Purchased with the Peel pictures in 1871.

No. **892.** *Robinetta.*

A girl with a robin settled on her right shoulder, seated, resting her left arm on its cage. Said to be a study of the Hon. Mrs. Tollemache. Half length, nearly life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A somewhat similar picture to this, but without the cage, belonging to Lord Lonsdale, was engraved by J. Jones in 1787, and since by S. W. Reynolds.

Purchased with the Peel pictures in 1871.

No. **1259.** *Portrait of Anne, Countess of Albemarle.*

Life-size; seated; three-quarter length; face nearly full; grey hair. Dressed in a gown of blue and white brocade, with a black silk mantle and hood, the latter drawn over her head. Wide sleeves trimmed with deep lace fall to the elbows, leaving the rest of the arms bare. She holds a tatting shuttle in her right hand. On her lap is a ball of thread. She sits in an armchair covered with crimson velvet. By her side is a small table with a work-basket, &c.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

Purchased from Messrs. T. Agnew & Sons in 1890.

No. **1365.** *Portrait of Lady Cockburn and her Children.*

Augusta Anne, daughter of Dr. Ayscough, Dean of Bristol, and wife of Sir James Cockburn of Langton, 6th Bart. A life-size group. Lady Cockburn, dressed in a white gown with a bodice open at the throat and an amber-coloured mantle trimmed with white fur, sits supporting two of her sons, viz. James,* kneeling, and William,† lying, on her lap, while a third child, George,‡ who has climbed on his mother's back, looks over her shoulder. On the right, a macaw of gay plumage is perched near the base of a column. Above, a crimson curtain, drawn aside, discloses a peep of landscape.

Signed (on the edge of Lady Cockburn's robe) and dated 1775—the artist remarking to his sitter at the time, "I shall be handed down to posterity on the hem of your ladyship's garment."

On canvas, 4 ft. 6 in. *h.* by 3 ft. 7½ in. *w.*

Engraved under the title of "Cornelia." Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

ROBERTS (DAVID), R.A.,

Was born at Stockbridge near Edinburgh, October the 24th, 1796, and was apprenticed to a house painter and decorator in

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* Afterwards the 7th Baronet. † Afterwards the 9th Baronet and Dean of York.
‡ Afterwards the 8th Baronet.

the Scotch capital. At the expiration, however, of his apprenticeship he devoted himself at once to scene painting; and obtained employment in 1816 at the Edinburgh circus, at 25*s*. a week: he was afterwards engaged for the Glasgow theatre. He was not a student of the Trustees' Academy, though he attended it a few days.

In 1822 Roberts came to London, and was engaged as a scene painter at Drury Lane Theatre, where later Mr. Stanfield became his fellow-labourer in the same department. His very great success as a scene painter led Roberts to try his fortune in the more delicate province of architectural painting in oil, and in this branch of his art also he soon demonstrated extraordinary capacity, and was not long in acquiring a public recognition of his powers. He appeared first as an exhibitor at the Royal Academy in 1826, with a view of "Rouen Cathedral;" he exhibited also at the British Institution, and more frequently with the Society of British Artists at Suffolk Street; he was one of the original members and a vice-president of that society, but had to leave it eventually in order to qualify himself for membership of the Royal Academy.

In 1832–33 Roberts made a tour in Spain, which visit was the source during many years of some of his most charming sketches* and most valuable pictures. In 1835 he exhibited at the Royal Academy a large exterior view of "The Cathedral of Burgos," and painted the small interior of the same cathedral, which is now in this collection.

Roberts made many journeys on the Continent of Europe, and in 1838–39 undertook an arduous and extensive tour in the East, which, like his Spanish journeys, was thenceforth the constant source of pictures, including some of his finest works. A more immediate result was a noble series of published sketches which has spread the painter's reputation even to the East.†

Among the most remarkable pictures, the result of this Eastern tour, are "The Ruins of Baalbec, Mount Lebanon in the Distance," exhibited at the Academy in 1841, and "Jerusalem from the South-east, the Mount of Olives," exhibited in 1845.

From 1835 until his death Roberts's name was but once, in 1839, absent from the Royal Academy catalogues; he contributed altogether 99 pictures, somewhat more than one-third of his

* A drawing of "The Great Square of Tetuan," made by Roberts in 1833, was sold to Mr. Bicknell, of Herne Hill, for twenty guineas; and was afterwards purchased by the Marquis of Hertford, at Mr. Bicknell's sale in 1863, for 430*l*. 10*s*.

† These sketches were exhibited in a room in Regent Street in 1840, and were published, on a large scale, by Alderman Moon in 1842 and following years, under the title—*The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia*; the lithographs drawn by Louis Haghe, and the letter press of the "Holy Land" by Dr. Croly; 123 plates in three volumes folio. Egypt and Nubia, with descriptions by Mr. Brockedon, constitute a separate work, both were published plain and coloured by hand in imitation of the sketches.

works in oil, to the Royal Academy exhibitions. He painted altogether about 260 oil pictures; for the first sold he received 50 shillings, for the last 525 pounds. He was elected an associate of the Academy in 1838, while in the East, and became a full member in 1841, having earned this dignity by his Spanish pictures chiefly. He died in London of apoplexy, on the evening of the 25th of November 1864, in his sixty-ninth year.

Though Roberts did not attain to a great age, he yet lived long enough to see his early pictures sold at auctions, for ten, and even twenty, times the amount of the original price fixed by himself. His pictures are nearly exclusively architectural, but the purely landscape and figure portions of them have generally an admirable effect also. They are too numerous to admit of mention of even of a selection of them in a notice of this description. Among the most interesting are some of the very last—those illustrating the more conspicuous architectural monuments of this metropolis. As remarkable exceptions to his ordinary subjects may be instanced "The Destruction of Jerusalem by the Romans under Titus, in the year 71;" exhibited at the Academy in 1849 (published in chromo-lithography, by Louis Haghe): and the large and magnificent sunset view of Rome from the convent of Sant' Onofrio, in the Exhibition of 1855, and now permanently placed in the Edinburgh gallery, to which it was presented by the painter. Many of Roberts' foreign sketches have been published in "The Landscape Annual," and other similar publications of the same period; he received 15*l.* each for the original drawings.* The sale of his remaining sketches and drawings, at Christie's, in June 1865, realized the large amount of 16,450*l.*

No. 400. *Interior of the Cathedral at Burgos, North Transept.*

The rich gothic cathedral of Burgos, the capital of Old Castile, was commenced by Ferdinand III. early in the 13th century, but

* The following notes from Mr. Henry Bicknell's catalogue of his father's sale in 1863, that is in the painter's lifetime, relating to seven pictures, by Roberts, afford interesting materials for the statistics of *prices*. In the first column are the sums received by the painter, in the second are the amounts realised for the purchaser's estate at the sale:—

	£	s.	d.	£	s.	d.
1. The Ruins of Baalbec: the Portico of the Lesser Temple of the Sun (1840) - - - - -	250	0	0	787	10	0
2. Interior of Church of San Miguel, Spain (1841) -	105	0	0	598	10	0
3. Tyre - - - - - - - - -	150	0	0	367	10	0
4. Sidon - - - - - - - - -	150	0	0	378	0	0
5. A Street in Cairo - - - - - - -	50	0	0	530	5	0
6. Melrose Abbey (1844) - - - - -	40	0	0	273	0	0
7. Interior of St. Gomar, Lierre, Belgium (1850) - -	300	0	0	1,438	10	0
Totals -	£1,045	0	0	£4.373	5	0

was not completed until some centuries later; the magnificent flight of steps to the left, leading into the cathedral from the upper town, belongs to the period of the Renaissance, and was executed in the 16th century.

Engraved by E. Challis. On wood, 1 ft. 8½ in. *h.* by 11½ in. *w.* Painted in 1835. Vernon Collection.

No. 401. *Chancel of the Collegiate Church of St. Paul at Antwerp.*

The church, as it at present exists, is a work of the 17th century. The original church, which was attached to a Dominican convent, was destroyed in 1547. The marble altar is by Pieter Verbrugghen, the younger: the altar piece, by Cornelis Cels, was painted in Rome in 1807.

Engraved by E. Challis. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.* Painted in 1848 for Robert Vernon, Esq. Vernon Collection.

ROMNEY (George),

Historical and portrait painter, was born at Dalton in Lancashire, December the 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a portrait painter, of the name of Steele, then established at Kendal.

In 1756 Romney married, and in the following year commenced painting on his own account. His first production, a hand holding a letter for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal portrait and fancy subjects; and ultimately with such success, that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune: and in 1773 he visited Italy; he returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1799, however, he broke up his establishment at Hampstead, where he had latterly resided, retired to his native country, and rejoined his family, at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

Romney's finished pictures are chiefly portraits; of his poetic works, several designs and cartoons are preserved at the Fitzwilliam Museum, Cambridge, and the Royal Institution, Liverpool. He never sent any works to the exhibitions of the Royal

Academy, and therefore could not be elected a member of that institution. Flaxman, writing of the style of Romney, says,—"His compositions, like those of the ancient pictures and basso-relievos, told their story by a single group of figures in the front; whilst the background is made the simplest possible, rejecting all unnecessary episode and trivial ornament, either of secondary groups or architectural subdivision. In his compositions the beholder was forcibly struck by the sentiment at the first glance; the gradations and varieties of which he traced through several characters, all conceived in an elevated spirit of dignity and beauty, with a lively expression of nature in all the parts. His heads were various; the male were decided and grand, the female lovely; his figures resembled the antique; the limbs were elegant and finely formed; his drapery was well understood. Few artists since the fifteenth century have been able to do so much in so many different branches."*

No. 312. *Study of Lady Hamilton as a Bacchante.*

Bust, life size. Emma Lyon, afterwards Lady Hamilton, celebrated for her beauty, was the second wife of Sir William Hamilton, many years British ambassador at the Court of Naples. She was married in 1791, and died in extreme poverty at Calais in 1816.

Engraved by C. Hall. On canvas, 1 ft. 7½ in. *h.* by 1 ft. 3¾ in. *w.* Painted about 1786. VERNON COLLECTION.

No. 1068. *The Parson's Daughter. A Portrait.*

Bust portrait of a young lady, looking to the left, with dark eyes, *nez retroussé*, and auburn hair powdered and bound with a green ribbon. She wears a brown dress and white neckerchief.

On canvas, circular, 2 ft. 1 in. *h.* by 2 ft. 1 in. *w.*
Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1396. *Portraits of Mr. and Mrs. William Lindow.*

A life size group. Mr. Lindow, wearing a chocolate-coloured suit, grey stockings, and a powdered wig, sits in an arm chair towards the right of the picture, resting his head on his right hand. By his side, but slightly to the rear, stands his wife, dressed in a blue silk gown, white lace sleeves, and a black lace mantle left open at the neck. Her hair is powdered and gathered up into a mass at the top of her head, where it is confined by a grey kerchief and lilac ribbon. In the background is an open window with a distant view of the sea.

* *Life of Romney*, by Hayley, 4to., 1809, for which Flaxman wrote the character of the painter's works. There is also a *Memoir* of him by his son, the Rev. John Romney, and a Notice in Allan Cunningham's *Lives of British Painters, &c.*, Vol. V., and in the *Penny Cyclopædia*.

This picture was left by Mrs. Lindow to her brother, Mr. Thomas Rawlinson, the grandfather of the late owner, Miss Bevan, of Plumpton House, Bury St. Edmund's.

Exhibited at the Royal Academy Winter Exhibition in 1892.

On canvas, 4 ft. 6¾ in. *h*. by 3 ft. 9 in. *w*.

Purchased in 1893 from Mr. J. J. Wigzell.

ROSSETTI (Gabriel Charles Dante),

The eldest son of Gabriele Rossetti, an Italian poet who, becoming involved in political difficulties, escaped from his native country to England, where in 1826 he married Frances Polidori, daughter of Alfieri's secretary, and was subsequently appointed Professor of Italian at King's College, London. Young Rossetti was born on the 12th of May 1828. At the age of eight he was placed at King's College School where he remained seven years. Having shown an early taste for art he then entered the studio of Mr. Cary in Bloomsbury, and in due course was admitted a student of the Royal Academy in the "Antique" School, 1845–6, but the fact that he never passed into the "Life" School leads to the inference that he did not care to avail himself of the advantages—such as they are—of academical training.

In 1848 a little band of English artists whose taste had been largely influenced by an enthusiastic study of the early masters, was associated under the name of the Præ-Raphaelite Brotherhood. To this *coterie* Gabriel Rossetti (as well as his brother William Michael Rossetti, afterwards distinguished as an art critic) belonged. About the same time he made the acquaintance of Mr. F. Madox Brown, the well known painter, for whose works Rossetti entertained a high admiration, and whose friendship he retained through life. In 1849 he exhibited at the Portland Gallery a small oil picture—almost his first—entitled "The Girlhood of the Virgin."

In 1850 he painted under the title of "Ecce Ancilla Domini" a picture of the Annunciation, which is now in the National Gallery and described below. For some years after this period Rossetti, indifferent to the opportunities which artists usually covet for the display of their works, was content to exhibit his designs and pictures in the rooms of the Hogarth Club, a small society of artists and amateurs, to which he then belonged.

His favourite subjects were derived from mediæval history and legends, early Italian poetry, and old English ballad literature. But occasionally he diverged from such themes in the direction of modern romance, and the picture entitled "Found," illustrating a pathetic episode of humble life, is an example of this departure in 1853.

Meanwhile Rossetti had distinguished himself in the field of literature. It is said that he wrote a play in his childhood. It is certain that his translations from the early Italian poets were begun as early as 1845 or 1846, and shortly afterwards he published in their original form (which at a later period was considerably modified) his well known works, "The Blessed Damozel" and "Sister Helen."

In 1860 Rossetti married Miss Elizabeth E. Siddall, who died to his great grief two years later.

In 1862 he executed several pictures in water-colours, among which may be mentioned "Paolo and Francesca," "Bethlehem Gate," and the "Heart of the Night." These were succeeded by "Beata Beatrix" (1863); "Il Ramoscello" (the bust length portrait of a young and beautiful girl), "The Blue Bower" "The Beloved," a subject taken from the Song of Solomon, 1865–6. In 1868 painted as an altar-piece for Llandaff Cathedral "The Adoration of the Magi" with side wings representing King David in youth and old age. Among the more important works of his maturer life are "Proserpine" (1874), "Dante's Dream" (now in the possession of the Liverpool Corporation) 1870, and "The Salutation of Beatrice," left unfinished in 1881. Many of his later designs are distinguished by mannerisms and peculiarities which have been attributed to his impaired health. He died on the 8th of April 1882, and in the following year an exhibition of his pictures and drawings was held at Burlington House.

No. **1210.** "*Ecce Ancilla Domini*" (The Annunciation).

In the corner of a humble room with whitewashed walls, the Virgin, clad in a linen garment, sits half raised from the bed on which she has been reclining. By her side stands the Angel Gabriel draped in white. He holds a lily branch in his right hand, and raises his left as though in salutation, while a light yellow flame plays around his feet.

At the head of the bed is suspended a blue curtain. At the other end an embroidered stole hangs from a frame. In the background is an open window through which the Holy Spirit enters in the form of a dove.

On canvas, 2 ft. 4 in. *h.* by 1 ft. 4 in. *w.*

Purchased at the sale of the late Mr. William Graham's pictures in London, 1886, out of a fund bequeathed by the late Mr. John Lucas Walker.

No. **1279.** *Beata Beatrix* (subject taken from the "Vita Nuova").

Beatrice (a life-size figure, seen to the waist) clad in a plum-coloured robe and bright green super-tunic, sits in a balcony, on

the parapet of which is a sundial. Her eyes are closed as though in a trance. Her hands rest on her lap, towards which a bird of red plumage flies, bearing a poppy, the symbol of death. In the middle distance to the right is seen the figure of Dante; on the left that of Love, red robed, passing through a street in Florence and gazing at each other. Beyond is a bridge crossing the Arno.

On canvas, 2 ft. 9 in. *h.* by 2 ft. 1¼ in. *w.*

Presented in 1889 by Lady Mount-Temple in memory of her husband, Baron Francis Mount-Temple.

SCHEFFER (Ary),

A son of John Baptist Scheffer, Court painter at Amsterdam, was born at Dordrecht in 1795. He displayed an early taste for drawing, and is said to have exhibited a picture at the age of twelve. On the death of his father in 1809, the education of Ary and his two brothers devolved upon Madame Scheffer, who removed with her young family to Paris, where Ary became a pupil of Pierre Guerin. In 1816 he obtained the great prize for painting at Antwerp, the subject of his picture, which is still preserved in the Antwerp Museum, being "Abraham and the three Angels." His reputation as an artist was greatly enhanced by a work which he executed in 1822, "The Shades of Francesca da Rimini and her lover appearing to Dante and Virgil." Twenty years later this picture was sold for 43,600 francs.

In 1824 he painted "Gaston de Foix found dead after his Victory at Ravenna," and in the following year, "Suliot Women vowing to precipitate themselves from the rocks after the defeat of their Husbands." In 1839 appeared his well known picture of "Dante and Beatrice." Among the subjects of his later works were several of a sacred character as, for instance, "Christ the Comforter" in 1837: "The Adoration of the Magi" in 1841: "Mary Magdalen" and "Christ bearing His Cross" in 1845: "Christ and the Holy Women" in 1846. One of his largest works in this line of Art was "The Temptation of Christ by Satan," which has been engraved.

Ary Scheffer died at Argenteuil, near Paris, on the 15th of June, 1858.

No. **1169.** *Portrait of Mrs. Robert Hollond.*

Life size: bust length: nearly full face. Dressed in a white linen robe open at the neck, and a rose-coloured mantle thrown over the left shoulder. She rests her head upon her right hand. Background of blue sky.

On canvas, of oval form, 2 ft. 6½ in. *h.* by 1 ft. 10¼ in. *w.*

Acquired by bequest from Mr. Robt. Hollond in 1885.

 No. 1170. *St. Augustine and St. Monica.*

At a balcony open to the sky, St. Augustine, draped in a brown pallium thrown over a pale crimson tunic, sits resting his right elbow on his knee, while his left hand is clasped by his mother, who, clad in the white robes of her sisterhood, sits by his side. The faces of both are turned heavenwards and wear an expression of earnest thought. The figures are life size, and seen at three-quarter length.

On canvas, 4 ft. 5½ in. *h.* by 3 ft. 5½ in. *w.*

Acquired by bequest from Mr. Robert Hollond in 1885, whose wife sat to the artist for the features of St. Monica.

SCHETKY (John Christian),

The fourth son of Christoff and Maria Schetky, was born in Edinburgh on the 11th August, 1778. He received his early education at the High School, and having been thwarted in his boyish ambition to enter the Royal Navy, devoted himself to the study of Art, and became a pupil of Nasmyth, the landscape painter.

In the autumn of 1801 he set out with two companions for Paris, and walked thence to Rome through Switzerland, visiting en route some of the principal cities in Italy. On his return he went to stay with a relative at Oxford where he remained six years. In 1808 he was appointed junior professor of civil drawing at the Royal Military College at Great Marlow. In 1810 he visited the seat of war in Portugal where his brother was then stationed with his regiment, the 3rd Dragoon Guards. In the following year, having left Great Marlow, he became professor of drawing at the Royal Naval College at Portsmouth. In 1815 Schetky was appointed painter in water-colours to H.R.H. the Duke of Clarence; and in 1819 marine painter in ordinary to the Prince Regent whom he accompanied on a visit to Ireland in the summer of 1821. In 1828 he married Miss Charlotte Trevenen, the daughter of a Cornish gentleman with whose family he had long been acquainted. In 1836 when the Royal Naval College at Portsmouth was disestablished, Schetky obtained a professional appointment at the Military College at Addiscombe. A few years later he painted and sold to his brother-in-law, Mr. Edwd. Trevenen, a picture of the "Sinking of H.M.S. Royal George at Spithead," a description of which will be found below. In 1844 Mr. Schetky received from H.M. Queen Victoria a commission to paint two marine pictures illustrating incidents connected with the Royal reception of King Louis Phillipe at Portsmouth. In 1861 he made a voyage to Lisbon on board the Alhambra; the

Directors of the Peninsular and Oriental Company having given him a free passage on that steamer.

During his long and varied career, Mr. Schetky made the acquaintance of many remarkable people. He kept from time to time a diary, which with correspondence preserved by his family, afforded material for a biographical sketch of the artist, published by his daughter, and from which these particulars have been gleaned.

He died on the 29th January, 1874, at the advanced age of ninety-six.

No. **1191.** *H.M. Ship "Royal George," of* 100 *guns, sinking at Spithead, 29th August,* 1782.

The moment represented is just as the ship fell over on her broadside, and was filling with water, the lee-ports being open, and the guns run out to list her to port, that the carpenters might get at the copper on the starboard side to repair it. On the left is the "Victory," Lord Howe's flag-ship, firing guns of distress, and hoisting the signal for "Boats to assist ship in distress with all speed."

By this fatal accident upwards of 800 people were drowned, together with Admiral Kempenfeldt and most of his officers.

On canvas, 3 ft. 5½ in. *h.* by 5 ft. 11¼ in. *w.*
Presented by the Misses Trevenen in 1885.

SCOTT (SAMUEL),

The best marine painter of his time in England, was born early in the eighteenth century. Walpole says of him, "If he was but second to Vandevelde in sea pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London bridge, of the quay at the Custom House, and others, were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures."

Scott, says Dallaway, "may be styled the father of the modern school of painting in water colours." He died of the gout, October the 12th, 1772.*

No. **313.** *Old London Bridge,* 1745.

This bridge, of which the last remnant was removed in 1832, was commenced by Peter of Colechurch in 1176, and occupied thirty-three years in building. The houses as seen in the picture

* Walpole, *Anecdotes of Painting in England &c.*, p. 709. Ed. Wornum.

were built after the great fire in 1666, and they were all removed between the years 1754 and 1761. The view is seen from the Surrey side.*

Engraved by J. B. Allen. On canvas, 11½ in. *h.* by 1 ft. 9½ in. *w.* VERNON COLLECTION.

No. 314. *Old Westminster Bridge.*

This bridge was built by Charles Labelye, a Swiss, at the cost of 390,000*l.*: it was commenced in 1739, and opened to the public in 1750. The first stone was laid by Henry, Earl of Pembroke.

Engraved by J. B. Allen. On canvas, 11¼ in *h.* by 1 ft. 9½ in. *w.*

A companion picture to the view of London Bridge, No. 313, and said to have been painted in the same year; the bridge was, however, not then completed. VERNON COLLECTION.

No. 1223. *View of a portion of Old Westminster Bridge.*

The whole of one arch and part of another. Under the former passes a heavily-laden barge rowed by two men and steered by a third in a scarlet coat. On the parapet and cornice above one of the piers, other figures are introduced. In the distance is seen the left bank of the river lined with wharves and warehouses.

On panel, 10½ in. *h.* by 1 ft. 8½ in. *w.*

Purchased from Messrs. Graves & Co., in London, 1886, out of the Clarke Bequest.

No. 1328. *View of Westminster from the Thames.*

Taken from the centre of the river, about a quarter of a mile north of old Westminster Bridge. On the right bank is the old water-gate known as "York Stairs," with a party entering a pleasure boat from the steps. Above this rises the lofty, obelisk-like water tower, erected in the early part of the last century to supply the neighbourhood with water pumped from the river. Beyond are houses and wharves with barges moored. In the distance are seen Westminster Abbey and Hall. In the foreground to the right is a barge laden with grain; on the left are a sailing vessel and boat, with wherries, &c. plying in the river. Above, a light blue sky relieved by fleecy clouds.

On canvas, 1 ft. 11½ in. *h.* by 3 ft. 7½ in. *w.*

Purchased from Messrs. P. and D. Colnaghi, out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

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* Thompson, *Chronicles of Old London Bridge.*

SCOTT (William Bell),

The son of a well-known Scottish engraver, was born at Edinburgh in 1811, and received his early education at the High School in that city. From his father and elder brother David (who was also a painter) he derived an elementary instruction in art, which he followed up as a student at the "Trustees' Academy."

At the age of twenty he came to London, where he devoted himself to drawing from "the Antique" at the British Museum. It was not, however, until 1840 that he sent any picture to a London exhibition. The Suffolk Street Gallery received his first works, viz.:—"The Jester," "The Wild Huntsman," and "King Alfred disguised as a Harper." A few years later he began to exhibit at the Royal Academy and the British Institution, where his pictures appeared at intervals up to 1869. Meanwhile, he was tempted to enter the lists in that memorable "Competition" organised by Her Majesty's Government for the encouragement of Design in Historical Painting, which resulted in an exhibition of cartoons in Westminster Hall, but in which, unfortunately, Scott obtained no prize. His ability, however, attracted sufficient notice to obtain for him an appointment of some importance in connection with the Government School of Art at Newcastle-on-Tyne, and during many years of his life he was recognized as an authority in matters pertaining to industrial art and decorative painting. In 1857–8 he was commissioned by the late Sir Walter Trevelyan to execute at Wallington Hall a series of eight pictures illustrating the history of Northumberland. "The King's Quhair" supplied him with subjects for another series of mural paintings, which decorate the walls of a staircase at Penkill Castle, Girvan, the residence of his friend, Miss Boyd.

Mr. Scott enjoyed the friendship of Rossetti, and like that painter, found time for literary work, both as an essayist on Art, a biographer, and poet. In 1887 he was elected an honorary member of the Royal Scottish Academy. He died at Penkill on the 22nd of November 1890.

No. **1322.** *The Eve of the Deluge.*

On the terrace or upper story of an ante-diluvian palace, overlooking a plain, an eastern prince sits caressed by his wife, and surrounded by his retinue, on a raised platform bordered with flowering plants. At his feet tiger-cubs gambol. The empty goblet in his hand, and a rudely fashioned harp held by a female slave on the left of the picture suggest a recent banquet. Two of the male attendants, bending over the balcony, on which a jar of incense is burning, watch with expressions of amusement and curiosity the family of Noah, who are entering the Ark, which

lies below in the middle distance. From the horizon a dark and ominous cloud is seen rising into the sky.

On canvas, 12¾ in. *h.* by 1 ft. 5½ in. *w.*
Presented by Miss Alice Boyd in 1891.

SEDDON (THOMAS)

Was born in London, in the parish of St. Botolph, Aldersgate, on the 28th of August 1821. He was brought up by his father, the eminent cabinet-maker, to his own business, but he followed more especially that department to which his natural disposition led him, namely, the making of designs for furniture. In his capacity of designer he gained the silver medal of the Society of Arts in 1848. In 1850 he was mainly instrumental in founding the "North London School of Drawing and Modelling" in Camden Town, now incorporated in the Government system of Schools of Art; and he was for some time a zealous teacher at that school.

In 1851 Seddon finally adopted painting as his profession. His first important picture, "Penelope at her Web," appeared in the Royal Academy exhibition of 1852; but he subsequently devoted himself exclusively to the department of landscape.

In 1853 he accompanied Mr. Holman Hunt to the East, whence he returned in 1854, with two finished pictures, the "Pyramids of Ghizeh," and the "Jerusalem" now in this collection, besides many careful sketches of eastern life and localities, which were all exhibited together, after his death, in the large room of the Society of Arts, in the spring of 1857. He died at Cairo, November the 23rd, 1856, having set out on a second journey to the East in October of that year.*

No. 563. *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.*

On the left are seen the modern walls of Jerusalem, and the mosque of El Aksa on mount Moriah, assumed to be on the site of the ancient Temple; to the right, the Mount of Olives and the village of Siloam. The sleeping figure under the pomegranate tree represents the painter's Syrian servant reposing during the heat of the day.†

On canvas, 2 ft. 1 in. *h.* by 2 ft. 8 in. *w.* Under glass.
Painted on the spot in 1854; the painter was occupied five months in its execution. Presented by an association of gentlemen in 1857.

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* *Society of Arts Journal*, June 1857.
† This unfortunate youth was, shortly after Mr. Seddon's visit, poisoned by his stepmother; he having succeeded in gaining the affections of a girl his stepmother intended to marry to her own son.

SHEE (Sir Martin A.), P.R.A.,

Was born in Dublin, December 23rd, 1770. He studied painting in the school of the Royal Dublin Society, and first practised as a portrait painter in his native place; in 1788, at the early age of seventeen, he removed to London, where through Burke he procured an introduction to Sir Joshua Reynolds, by whose advice he became a student of the Royal Academy.

Sir Martin met with early success as a portrait painter: in 1796 he married; in 1798 he was elected an associate of the Academy; in 1800 he became academician, and at the death of Sir Thomas Lawrence, in 1830, he was elected to succeed him in the office of President of the Academy. He died at Brighton, August the 19th, 1850, in the eightieth year of his age.*

Sir Martin Shee's practice of his profession was almost exclusively limited to portraiture; a scene from the Tempest, and some poetical subjects, being among the exceptions. He exhibited altogether 322 works at the Academy. He devoted some of his time to literature; in 1805 he published "Rhymes on Art;" in 1809, a poem entitled "Elements of Art;" in 1824, "Alasco," a tragedy; and in 1828, "Oldcourt," a novel.

No. 677. *Portrait of Lewis as the Marquis in the "Midnight Hour."*

Full length, life size.

William Thomas Lewis the comedian, known as gentleman Lewis, was born at Ormskirk, near Liverpool, on the 4th of March 1747 or 48, and died on the 13th of January 1811. He was buried in Christ Church, Liverpool.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9 in. *w.*

Painted in 1791, and exhibited at the Royal Academy in the following year. Bequeathed, with a sum of money, by the actor's youngest son, Thomas Denison Lewis, who died in 1849, aged sixty-three. Received in 1863.

STANFIELD (Clarkson), R.A.,

Was born at Sunderland, in the county of Durham in 1793. He commenced life as a sailor, but was still young when he took up painting as a profession. He began his art career as a scene painter at the Royalty Theatre in Wellclose Square; and in 1824 he became a member of the Society of British Artists. In 1826 he was engaged as scene painter at Drury Lane Theatre; and in 1827 he exhibited a picture at the British Institution of "Wreckers off Fort Rouge," by which he added a new renown to his great reputation as a scene painter. He first appeared as an exhibitor at the Royal Academy in 1829, with a "View near Chalons sur Saone;"

* *The Art Journal*, 1849 and 1850.

which was succeeded in the following year by his fine picture of "Mount St. Michael, Cornwall." In 1831 he exhibited "A Storm," "Strasburg," "Venice," and "A Fisherman of Honfleur." In 1832 he exhibited "The Opening of New London Bridge," and was this year elected an associate of the Royal Academy: in 1835 he became an academician. In 1836 he exhibited his "Battle of Trafalgar," painted for the Senior United Service Club; and from that time until his death on the 18th of May 1867, with the single exception of 1839, he continued without intermission to adorn the walls of the Academy with a long and unrivalled series of marine subjects, interspersed occasionally with some important and beautiful works of a more exclusively landscape character.

As examples of the more remarkable works of Stanfield, of both classes, marine and landscape may be mentioned:—"Castello d'Ischia, from the Mole," 1841; "Isola Bella, Lago Maggiore," 1842; "The Castle of Ischia," 1843; "The Day after the Wreck. A Dutch East Indiaman on Shore in the Ooster Schelde; Zierikzee in the distance," 1844; "A Dutch Dogger carrying away her Sprit," and "Il Ponte Rotto, Rome," 1846; "French Troops (1796) fording the Margra, Sarzana and the Carrara Mountains in the distance," 1847; "Scene on the Maas, near Dort—market people waiting for the evening tide," 1850; "The Battle of Roveredo, 1796," 1851; "H.M.S. 'The Victory,' with the body of Nelson on board, towed into Gibraltar, 28th of October 1805, seven days after the battle of Trafalgar," 1853; "St. Sebastian, July 1813—British troops taking possession of the heights and convent of St. Bartolomeo," 1855; "The Abandoned," 1856; "Port na Spania, near the Giant's Causeway, Antrim, coast of Ireland," 1857; "The Fortress of Savona," 1858; "A Maltese Xebec on the rocks of Punla Mazzo di Procida—a steam tug and Neapolitan boats rendering assistance. The island and castle of Ischia in the distance," 1859; "Outward Bound," 1860; "Homeward Bound," 1861; and "The Situation of H.M.S. 'The Defence' and her prize 'Il St. Ildefonso,' on the morning following the battle of Trafalgar." Cadiz and Rota in the distance, with many of the captured ships ashore on the coast between Cadiz and Cape Trafalgar, 1863. Altogether Stanfield exhibited 132 pictures on the walls of the Royal Academy, in 38 exhibitions, extending over 39 years.

No. 404. *Entrance to the Zuyder Zee, Texel Island.*

Dutch shipping. To the right, on the north-eastern extremity of the island, is an old mill. Windy weather.

Engraved by R. Wallis. On canvas, 3 ft. 3½ in. *h.* by 4 ft. 1½ in. *w.* Exhibited at the Royal Academy in 1844. VERNON COLLECTION.

No. **405.** *The Battle of Trafalgar, and the Victory of Lord Nelson over the combined French and Spanish Fleets, October the 21st, 1805.*

Sketch for the large picture painted for the Senior United Service Club; exhibited in 1836.

"The picture represents the centre of the combined fleet, at half-past 2 o'clock, about an hour and a half after Lord Nelson received his death wound. The *Victory*, the ship which bore his Lordship's flag, after sustaining a heavy fire from four of the enemy's ships, is in the act of disengaging herself from the *Redoubtable*, a French 74, at that time lashed alongside the *Temeraire*, a British 98, and at the moment the *Fougueux*, another French 74, became the prize of the latter. On the left of the spectator is Vice-Admiral Collingwood, in the *Royal Sovereign*, with her prize, the *Santa Anna*, totally dismasted, and the other ships of the lee division. On the right of the *Victory* is the *Bucentaur*, a French 80, Admiral Villeneuve's, with her main and mizen masts shot away, and the *Santissima Trinidad*, a Spanish four-decker, both ships unmanageable wrecks."*

Engraved by J. Cousen. On wood, 1 ft. 3½ in. *h.* by 2 ft. 7½ in. *w.*
Painted in 1833. VERNON COLLECTION.

No. **406.** *The Lake of Como.*

"———— and now the purple mists
Rise like a curtain; now the sun looks out,
Filling, o'erflowing with his glorious light
This noble amphitheatre of hills;
And now appear as on a phosphor sea
Numberless barks, from MILAN, from PAVIA;
Some sailing up, some down, and some at rest;
Lading, unlading, at that small port-town
Under the promontory—its tall tower
And long flat roofs, just such as GASPAR drew,
Caught by a sun-beam starting through a cloud,
A quay-like scene, glittering and full of life,
And doubled by reflection."

Rogers's *Italy*.

Engraved by J. Cousen. On wood, 1 ft. 6½ in. *h.* by 2 ft. 6½ in. *w.*
Painted in 1826. VERNON COLLECTION.

No. **407.** *The Canal of the Giudecca, and Church of the Jesuits, Venice.*

In the background a distant view of the Alps.

Engraved by J. Cousen. On canvas, 2 ft. *h.* by 2 ft. 11½ in. *w.*
Painted in 1836. VERNON COLLECTION.

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* *Royal Academy Catalogue*, 1836.

STARK (James),

Was the son of a master dyer at Norwich, where he was born in 1794. Having shown at an early age an aptitude for drawing he was articled by his father to John Crome, the well known landscape-painter, under whose tuition he remained for three years.

Norwich at this period may be said to have possessed a school of art to which the two Cromes (senior and junior), Vincent, Cotman, and others belonged. It had a Society of artists who established an annual exhibition, probably the first of its kind held in the provinces. But the county of Norfolk afforded little patronage to local art. Many of the landscapes exhibited by the elder Crome and his gifted pupil failed to attract purchasers at Norwich, though they met with a ready sale in the Metropolis. In due course young Stark came to London, where he studied figure drawing, and in 1817 he was admitted a student of the Royal Academy. About the same time he exhibited at the British Institution a picture entitled "Boys Bathing," which was bought by the Dean of Windsor. This was followed by other works, viz.:—"Flounder Fishing," "Penning the Flock," and a view of "Lambeth, looking towards Westminster Bridge," the excellence of which secured him a prize of 50*l*., awarded by the British Institution, and led to commissions from Lord Northwick, Sir George Beaumont, Sir Francis Freeling, and other distinguished connoisseurs.

Unfortunately in the full tide of his success he was compelled by the state of his health to return to Norwich and abandon work for three years. In 1827 he undertook the publication of a large and costly work intended to illustrate the scenery of the rivers Yare and Waveney in Norfolk. The plates were executed by Goodall, George and William Cooke, and other engravers. This work met at first with an unremunerative sale, which might have involved pecuniary loss, but for a change of publishers, which had the effect of increasing the demand for copies. In 1830 Mr. Stark came back to London, where he resided ten years, removing in 1840 to Windsor, in which locality the woodland and river scenery afforded ample and congenial subjects for his brush. At a later period, and for the sake of his son's education in the Metropolitan Schools of Art, he again returned to London, where he died on the 24th of March 1859.

No. 1204. *The Valley of the Yare, near Thorpe, Norwich.*

A cornfield, on undulating ground, skirted by a road and overlooking level country in which meadow-land and tree

plantations alternate. In the foreground to the right is a cart which reapers are lading with wheatsheaves, while other rustics recline on the ground. In the middle distance to the left is a ruined church flanked by trees. The landscape has a low horizon, with a luminous sky, across which large grey clouds are drifting.

Exhibited among other works by deceased British Artists at Burlington House in 1876.

On canvas, 2 ft. 10½ in. *h.* by 4 ft. 5½ in. *w.*

Purchased in 1886 from Mr. A. J. Stark (son of the painter) out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

STOTHARD (THOMAS), R.A.,

Was born in Long Acre, London, August the 17th, 1755. His father kept the "Black Horse" in Long Acre; as Stothard was of a delicate constitution he was sent into Yorkshire, and was put to school at Sutton, his father's native place, near Tadcaster. He was placed afterwards for a short time at a school at Ilford, near London, but in 1770 he lost his father, and as he showed an early disposition for drawing he was apprenticed by his mother to a designer for figured or brocaded silks, in London; finding, however, little occupation in that department of art, he was led to try the illustration of books, a more congenial occupation, and in this he fully succeeded, and soon found abundant employment.

Stothard's first illustrations of importance were those executed for the *Town and Country Magazine;* Bell's *British Poets;* and the *Novelist's Magazine*, the editor of which, Mr. Harrison, was Stothard's first patron. He was also employed on designs for plate by the firm of Rundell and Bridge. He had from 1778 become a student of the Royal Academy; and was a constant contributor to its exhibitions. About 1784 Stothard married, and in 1793 purchased the house No. 28, Newman Street, in which he resided for the remainder of his life. He was elected an associate of the Academy in 1791, was made a member in 1794, and in 1812 was appointed to succeed Mr. Birch as librarian, an office he held until his death. He died at his house in Newman Street, April the 27th, 1834, in his seventy-ninth year.

Stothard exhibited only ninety-two works at the Academy, but his designs are said to amount to as many as 5,000 in number, of which more than 3,000 have been engraved, in various publications: there is a large collection of these prints in the British Museum. Among his last productions of this class were his designs for Rogers's Italy and other poems, as companions to the landscape illustrations by Turner, for those works. One of the most popular though not the best of Stothard's pictures is the procession of the "Canterbury Pilgrims," well known from the

engraving of it by the brothers Schiavonetti and James Heath, published in 1817. His most important work in painting is the large composition of "Intemperance," executed in the staircase at Burghley, the seat of the Marquis of Exeter, in Northamptonshire, the original sketch of which now forms part of the Vernon collection. Stothard was occupied over the decorations of this staircase about four years, 1780–83, and received for his work 1,293*l*. His highest quality was his power of invention, and his pictures are often very richly coloured.*

No. 317. *A Greek Vintage. A Dance in the Vineyard.*

On canvas, 3 ft. 4 in. *h.* by 4 ft. 3 in. *w.*
Exhibited at the Royal Academy in 1821. VERNON COLLECTION.

No. 318. *A Woodland Dance.—"Fête Champêtre."*

"Again with feathered feet we bound,
Dancing in a festive round;
Again the sprightly music warms,
Songs delight, and beauty charms!
Debonair, and light and gay,
Thus we dance the hours away."

A numerous party of young people merrily dancing on the green sward, under the trees; some playing musical instruments while they dance; others resting by the side.

Engraved by C. Cousen. On canvas, 1 ft. 10¼ in. *h.* by 1 ft. 6 in. *w.*
Exhibited at the Royal Academy in 1818. VERNON COLLECTION.

No. 319. *Cupid caressed by Calypso and her Nymphs.*

He is being tied to a tree by one, and teased with rose branches by others. Composition of six figures.

On wood, 1 ft. 8¼ in. *h.* by 12 in. *w.*
Exhibited at the Royal Academy in 1814. VERNON COLLECTION.

No. 320. *Diana and her Nymphs Bathing.*

A woody landscape with a rivulet in which several nymphs are bathing.

Engraved by C. Cousen. On canvas, 1 ft. 8 in. *h.* by 2 ft. *w.*
Exhibited at the Royal Academy in 1816. VERNON COLLECTION.

No. 321. *Intemperance; Mark Antony and Cleopatra; with various allegorical figures.*

Engraved by T. Chevalier. On canvas, 1 ft. 7½in. *h.* by 2 ft. 5½ in. *w.*

The sketch for the large composition painted in 1802, on the staircase at Burghley, the seat of the Marquis of Exeter. Exhibited at the Royal Academy in 1805. VERNON COLLECTION.

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* *The Royal Academy Catalogue. The Life of Thomas Stothard, with personal Reminiscences by Mrs. Bray*, with numerous illustrations from his works. Sm. 4to., London, 1851. Mrs. Bray was the widow of Charles Alfred Stothard (1787–1821), the author of "*The Monumental Effigies of Great Britain*," who was the academician's second son.

No. 322. *A Battle.*

Men and horses in fierce strife; a mythological subject; a sketch.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 2 in. *w.* VERNON COLLECTION.

No. 1069. *From the Myth of Narcissus.*

Naiads and Dryads (Nymphs of River and Forest) discover the flower into which Narcissus has been changed. The Mountain Nymph Echo, who had loved him, seems to listen amongst the trees. A gleam of sunshine illumines the group.*

Engraved in Mrs. Bray's Life of Stothard.

On paper, fastened on wood, 12½ in. *h.* by 1 ft. 1½ in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

Mr. Anderdon bought the picture at the Artist's sale in 1834.

No. 1070. *Cupids preparing for the Chase.*

In the foreground of a wild ideal landscape three cupids surround a large black and white boar-hound. One winds a hunting horn; another advances leaning on a spear; the third clasps the dog round the neck. A tree bounds the scene to the left.

Upright, on canvas, 1 ft. 6 in. *h.* by 1 ft. 1 in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1163. *The Pilgrimage to Canterbury:* (after Chaucer).

A long horizontal composition, including numerous figures, all mounted on horseback, and riding in cavalcade from right to left. Among them may be recognized the Knight and his Son, "the yonge Squier," with his "yeman cladde in cote and hode of grene," the "Prioresse with her Chapelleine and Priestes three," the Monk and "mery Frere," the "Marchant" with a "forked beard"—

"And on his hed, a Flaundrish bever hat"—

the "Clerk of Oxenforde," the "Serjeant of the Lawe," the "Frankelein," the "Haberdasher," "Carpenter," "Webbe," "Deyer," and "Tapisier," the "Coke" and "Shipman," the "Doctour of Phisike" and the "good Wif of Bathe," the "poore Personne," the "Stout miller," and the "gentil Manciple," the "Sompnour"—

"That hadde a fire-red cherubinnes face"—

and the "Pardonere"—all enumerated and described in the Prologue to Chaucer's "Canterbury Tales."

Painted on panel, 1 ft. ½ in. *h.* by 3 ft. ½ in. long.

Purchased in London at the sale of the Leigh Court Collection in 1884.

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* Ovid. Met.: B. III. l. 505.

No. **1185.** *Nymphs and Satyrs.*

A half draped bacchante steps from a car drawn by panthers towards a nymph, who kneels on the ground in alarm. By the side of the car nymphs and rustics are sporting. In the rear Silenus is seen supported by two Fauns.

In the background a vineyard with mountains beyond.

On panel, 12¼ in. *h.* by 9 in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

STUBBS (George), R.A.,

A well-known painter of animals, was born at Liverpool on the 24th of August 1724. His father, a currier and leather dresser, intended that the boy should follow that business, but young Stubbs showed an early aptitude for drawing, and at the age of sixteen seems to have assisted Mr. Hamlet Winstanley in copying some of the pictures at Knowsley Hall. After passing some years in his native town, the young man removed to Wigan, and afterwards to Leeds, where he occupied himself with portrait painting. A little later he took up his residence at York, and there devoted some time to the study of anatomy, dissecting both human and animal subjects. Here, too, he made his first essays in engraving for the illustrations of an anatomical work published by a Dr. Burton. Passing thence to Hull and Liverpool, he sailed in or about the year 1754 for Italy, landed at Leghorn, and travelled on to Rome, where he appears to have examined without copying the works of the Old Masters. On his return to England Stubbs spent some time in Lincolnshire painting portraits and preparing studies for his work on the "Anatomy of the Horse." He brought his drawings to London in 1759, but did not succeed in publishing the series until 1766. The issue of this work established his reputation as a painter of animals and hunting scenes, for which he received numerous commissions. One of the best examples of his skill in this line of art is at Wentworth Woodhouse, in Yorkshire, viz.: the portrait of a famous stallion "Whistlejacket," belonging to Earl Fitzwilliam. This admirable picture, full of spirit and action, is painted on a bare canvas, without background. In 1780 Stubbs was elected an Associate of the Royal Academy, and might have attained the dignity of full membership in the following year, but he omitted to comply with the usual formalities in consequence of some difference with the corporate body respecting the hanging of his pictures. He died in London on the 10th of July 1806, and was buried in Marylebone Church.

No. **1452.** *Landscape: with a Gentleman holding his Horse.*

On the left of the picture a man, clad in a hunting suit, leans on a rock holding the bridle of a white horse, from which he has dismounted, while a greyhound stands by his side. In the background rises a steep and partially wooded cliff, at the base of which a river winds.

On canvas, 1 ft. 5½ in. *h.* by 2 ft. 2¼ in. *w.*

Purchased at the sale of Lord Clifden's Collection in 1895.

TURNER (Joseph M. W.), R.A.,

Was born on the 23rd of April 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser; he was christened at St. Paul's, Covent Garden, in May of that year. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an associate, and in April 1802 he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an associate of the Academy, who had for many years filled the office of teacher of Perspective in that Institution. In 1807 also he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis;*" and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street, West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times:—in 1819, in 1829, and about 1840.

After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country;—his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten

years; and his funded property towards the establishment of an institution for the benefit of decayed artists.*

Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter: his early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was as distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839. His

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* The will was disputed, but in accordance with a compromise between the parties in litigation, it was decided by an order of the Court of Chancery, dated March 19th, 1856, that all pictures, drawings, sketches, finished or unfinished; by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin. The finished pictures thus acquired for the National Gallery amount to about one hundred in number. See *The Turner Gallery; a series of sixty engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum, &c.* Folio. London, J. S. Virtue, 1859-1862.

Turner's pictures, though numerous, do not often appear in public sales, owing in a great measure to the large number of them now permanently located in the National Gallery; but when examples do occur, they seem to realize constantly increasing prices. At Mr. Elhanan Bicknell's remarkable sale at Christie's, in 1863, there were sold, besides drawings, ten oil pictures by Turner; and the enhancement of price attained, on the original sums paid by Mr. Bicknell to the painter, is very noteworthy, as will be seen from the following tabular statement:—

Subject of picture.	Size in inches.	Purchased for £	s.	d.	Sold in 1863 for £	s.	d.
1. Ivy Bridge, Devon - - - -	36×48	283	10	0	924	0	0
2. Calder Bridge, Cumberland - -	36×48	285	15	0	525	0	0
3. Port Ruysdael (1827) - - -	36×48	315	0	0	1,995	0	0
4. Palestrina (1830) - - - -	55×98	1,050	0	0	1,995	0	0
5. Helvoetsluys; The "City of Utrecht" (64) going to Sea (1832) - - -	36×48	283	10	0	1,680	0	0
6. Antwerp; Van Goyen looking for a Subject (1833) - - - - -	36×48	315	0	0	2,635	10	0
7. Wreckers, Coast of Northumberland (1834) - - - - - -	36×48	288	15	0	1,984	10	0
8. Ehrenbreitstein (1835) - - -	36×48	401	1	9	1,890	0	0
9. Venice, the Giudecca, &c. (1841) - -	24×36	269	10	0	1,732	10	0
10. Venice, The Campo Santo (1842) - -	24×36	262	10	0	2,000	0	0
Totals - -	- -	£3,750	11	9	17261	10	0

later pictures are painted on a white ground. Specimens of all his styles are numerous, independent of book illustrations and other small water-colour drawings, for Turner was a large contributor to the annual exhibitions of the Royal Academy, having exhibited 257 drawings and pictures on its walls, from 1790 to 1850, both inclusive.*

No. **369.** *The Prince of Orange, afterwards William III., landing at Torbay, November the 5th,* 1688.

"A soft breeze sprang up from the south, the mist despersed, the sun shone forth and under the mild light of an autumnal noon the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbour of Torbay.

The disembarkation instantly commenced. Sixty boats conveyed the troops to the coast. The Prince soon followed. He landed where the quay of Brixham now stands—a fragment of the rock on which the deliverer stepped from his boat has been carefully preserved, and is set up as an object of public veneration in the centre of that busy wharf."† Macaulay's *History of England.*

Engraved by W. Miller. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1832. Vernon Collection.

No. **370.** *Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti Painting.*

"There is a glorious city in the sea,
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces."
Rogers's *Italy.*

Engraved by J. T. Willmore, A.R.A.; and by T. A. Prior. On wood, 1 ft. 8 in. *h.* by 2 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. Vernon Collection.

No. **458.** *Portrait of himself, when young.*

Evening dress. Bust, life size.

Engraved by W. Holl, for the "Turner Gallery."

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Painted about 1802. Turner Collection.‡

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* *Royal Academy Catalogues; Art Journal,* Jan. 1852, Jan. 1857: *Athenæum,* Dec. 1851, Jan. 1852; see also *Turner and his Works; illustrated with Examples from his Pictures and Critical Remarks on his Principles of Painting.* By John Burnet. The Memoir by Peter Cunningham. 4to. 1852. And *Liber Fluviorum, or River Scenery of France, &c with Biographical Sketch by Alaric A. Watts,* 8vo. 1853.

† The yacht in which His Majesty sailed was, after many changes and services, finally wrecked on Hamburgh sands, while employed in the Hull trade.—*Royal Academy Catalogue.*

‡ The Turner pictures were removed from South Kensington to Trafalgar Square in October 1861.

No. 459. *Moonlight, a Study at Millbank.*

A view of the Thames, looking east. A little west of the spot from which this view was taken is situated, near Cremorne pier, the cottage in which Turner died.

On wood, 11½ in. *h.* by 15½ in. *w.*

Exhibited at the Royal Academy in 1797. TURNER COLLECTION.

No. 461. *Morning on the Coniston Fells, Lancashire.*

"Ye mists and exhalations that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold
In honour to the world's Great Author rise."
Milton, *Paradise Lost, B.* v.

Hilly landscape, with mountain torrent.

On canvas, 3 ft. 11 in. *h.* by 2 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1798. TURNER COLLECTION.

No. 463. *Æneas with the Sibyl. Lake Avernus.*

The Cumæan Sibyl was said to have accompanied Æneas to the lower world. Æneas was desirous of consulting his father Anchises; this he could only do with impunity when in possession of the golden bough from the tree sacred to Proserpine. The cave or grotto of the Sibyl is in a subterranean passage, near Cumæ and the lake Avernus, and close to the shores of the bay of Baiæ; it is still shown to travellers.—See No. 505.

"Then to the pious Trojan ————
————spoke the sacred maid:
*   *   *

"If thy bosom such ambition fire,
And if thy soul indulge the fond desire,
Twice the dire Stygian stream to measure o'er
And twice the black Tartarean gulph explore,
First hear the plan I counsel and advise,
Then undertake this daring enterprise.
A golden bough, amidst a shady grove,
Is sacred to the queen of Stygian Jove."
*   *   *

"Go, search the grove, and raise your longing eyes
And look aloft, and seize the glorious prize.
If your descent approving fates allow,
Your hand with ease will crop the willing bough.
King's *Æneid, B.* vi.

On canvas, 2 ft. 6 in. *h.* by 3 ft. 3 in. *w.*

An early work, painted about 1800. TURNER COLLECTION.

No. 465. *Mountain Scene, with a Castle on a Hill, in the middle ground: a Man Angling in a Stream in the foreground.*

On canvas, 1 ft. 5 in. *h.* by 1 ft. 8½ in. *w.* Painted about 1800. TURNER COLLECTION.

No. 468. *View on Clapham Common.*

A study of trees; in the foreground men angling.

On canvas, 1 ft. *h.* by 1 ft. 5 in. *w.* Painted about 1802.
TURNER COLLECTION.

No. 469. *Sea Piece.*

A vessel stranded near a jetty; boats in the foreground; squally weather.

On wood, 11 in. *h.* by 7½ in. *w.*
TURNER COLLECTION.

No. 470. *The Tenth Plague of Egypt.*

"And it came to pass, that at midnight the Lord smote all the first-born in the land of Egypt.

"And Pharaoh rose, he and all the Egyptians; and there was a great cry in Egypt; for there was not a house where there was not one dead."

Exodus, xii. 29–30.

Engraved for the *Liber Studiorum*. On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9½ in *w.*
Exhibited at the Royal Academy in 1802. TURNER COLLECTION.

No. 471. *Jason in search of the Golden Fleece.*

The serpent, the guardian of the object of his search, has been drugged to sleep by the charms of Medea, and the moment represented is when Jason stealthily passes by the terrible monster, of which only a single gigantic coil is visible from among the rocks and shattered trees about his cavern.

Engraved for the *Liber Studiorum*. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1802. TURNER COLLECTION.

No. 472. *Calais Pier. French Fishermen preparing for Sea. The English Packet arriving.*

A dark and stormy sky, and a strong breeze blowing.

The principal object is the eastern jetty of the harbour, on which are people cleaning fish, and many other figures, among whom is conspicuous a woman disputing with an old fisherman in the boat below, who is shaking his only half-filled bottle of brandy at her, by way of remonstrance. The English packet is the cutter with the dark sails, which has just entered the harbour.

Engraved by Thomas Lupton (unpublished); and by J. Cousen, for the "Turner Gallery." On canvas, 5 ft. 7 in. *h.* by 7 ft. 10½ in. *w.*
Exhibited at the Royal Academy in 1803. TURNER COLLECTION.

No. 473. *The Holy Family.*

The Virgin and Child, with Joseph, reposing in the open air.

On canvas, 3 ft. 5 in. *h.* by 4 ft. 8 in. *w.*
Exhibited at the Royal Academy in 1803. TURNER COLLECTION.

No. 474. *The Destruction of Sodom.*

Lot and his family leaving the city.

"Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire.
"And He overthrew those cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground.
"But his wife looked back from behind him, and she became a pillar of salt."—
Genesis xix. 24–26.

Lot and his daughters are seen to the right leaving the burning city; his wife as a pillar of salt is behind them.

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*
Painted about 1805. TURNER COLLECTION.

No. 475. *View of a Town. A Sketch.*

On canvas, 9½ in. *h.* by 13 in. *w.*
TURNER COLLECTION.

4 No. 476. *The Shipwreck. Fishing Boats endeavouring to Rescue the Crew.*

The huge wreck is seen labouring in the distance, still crowded with human beings; in the foreground, and near the wreck, are several fishing boats, with their hardy crews, tossed on the raging sea, boldly striving to approach the disabled ship. One boat, that in the centre of the picture, from the women and others on board, appears to have already rescued some of the passengers and crew from the wreck.

Engraved by Charles Turner, A.R.A.; by J. Burnet; by T. Fielding; and by W. Miller for the "Turner Gallery." On canvas, 5 ft. 7½ in. *h.* by 7 ft. 11 in. *w.*

This picture was painted in 1805, but was never exhibited. It was originally purchased by Sir John Fleming Leicester, afterwards Lord de Tabley, and was subsequently exchanged by him for the "Sun rising in a Mist" (No. 479), also now forming part of the National Gallery. TURNER COLLECTION.

No. 477. *The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides.*

"All amidst the gardens fair
Of Hesperus, and his daughters three,
That sing about the golden tree;
Along the crisped shades and bowers,
Revels the spruce and jocund spring;
The graces and the rosy-bosom'd hours,
Thither all their bounties bring." Milton's *Comus*.

The three daughters of Hesperus, Aegle, Hespere, and Erytheïs, dwelt in this western garden, and had charge of the tree of the golden apples, the gift of Earth to Juno on her wedding day; the Hesperides and the garden were protected by the dragon Ladon.* The goddess of Discord, not having been invited to the marriage feast of Peleus and Thetis, threw one of these apples into the midst of the assembled gods, to be taken up by the most beautiful. It was claimed by Juno, Minerva, and by Venus, and Jupiter ordered the contest to be decided by Paris, the son of Priam, who awarded the apple to Venus. This judgment of Paris was not only the cause of the destruction of Troy, but of countless misfortunes also to the Greeks.

The Goddess of Discord is on the right in the act of receiving the golden apple (or orange) from one of the Hesperides. The dragon is seen lying along the summit of a lofty rock, in the middle distance.

Engraved by T. A Prior. On canvas, 4 ft. 11¼ in. *h.* by 7 ft. *w.*
Exhibited at the British Institution in 1806. TURNER COLLECTION.

No. 478. *The Blacksmith's Shop.*

A butcher disputing with a country blacksmith on the price of iron and the charge made for shoeing his pony.†

Engraved by C. W. Sharpe. On wood, 1 ft. 10½ in. *h.* by 2 ft. 6½ in *w.*
Exhibited at the Royal Academy in 1807. Repurchased by the painter at Lord de Tabley's sale in 1827. TURNER COLLECTION.

No. 479. *The Sun rising in a Mist.*

Fishing boats arriving and unloading, fishermen cleaning and selling fish; guardship in the distance, tide low.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 10 in. *w.* Engraved by J. C. Armytage.
This picture and the "Dido building Carthage," were bequeathed by Turner to the National Gallery, on condition that they should be hung

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* Keightley's *Mythology*.

† This picture, so different from Turner's usual works, is said to have been painted in consequence of the very great praise awarded to Wilkie's *Village Politicians*, exhibited at the Academy the previous year, 1806.

between two Claudes, now placed by their side. The "Sunrise" was exhibited at the Royal Academy in 1807, and was exchanged with Sir John F. Leicester, for the "Shipwreck," No. 476, and was repurchased by Turner at the De Tabley sale in 1827. TURNER COLLECTION.

No. 480. *The Death of Nelson, October the 21st, 1805, at the Battle of Trafalgar, on board the "Victory."*

The battle is represented as seen from the mizen starboard shrouds of the "Victory." To the right is the "Redoutable," beyond which is the "Temeraire," &c. Nelson has just fallen, and has been carried down from the quarter-deck, having been struck by a musket shot fired from a mast of the "Redoutable," about half-past one, in the heat of the action; he was carried below and died in the course of the afternoon, in his 48th year.

Engraved by J. B. Allen. On canvas, 5 ft. 8 in. *h.* by 7 ft. 10 in. *w.* Exhibited at the British Institution in 1808. TURNER COLLECTION.

No. 481. *Spithead: Boat's Crew recovering an Anchor.*

Various men-of-war lying anchored in the roadstead, others bearing up for anchorage; a fresh breeze blowing.

Engraved by W. Miller. On canvas, 5 ft. 7 in. *h.* by 7 ft. 8 in. *w.* Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. 482. *The Garreteer's Petition.*

"Aid me, ye powers! O bid my thoughts to roll
In quick succession, animate my soul;
Descend my Muse, and every thought refine,
And finish well my long, my *long-sought* line."

A poet at work in his attic, consuming the "midnight oil." On his wall are pasted a plan of Parnassus, and a table of fasts.

On wood, 1 ft. 9 in. *h.* by 2 ft. 6 in. *w.*
Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. 483. *London from Greenwich.*

The Hospital and Park in the foreground; a view of the Thames and of London in the distance; the wind blowing from the south-west.

Engraved for the *Liber Studiorum.* On canvas, 2 ft. 10½ in. *h.* by 3 ft. 10½ in. *w.* Painted in 1809.

Formerly in the possession of Mr. Fawkes of Farnley; exchanged by the painter. TURNER COLLECTION.

No. 484. *St. Mawes, Falmouth Harbour, Cornwall.*

The small castle on the hill was built by Henry VIII. Pendennis Castle is seen in the distance.

Engraved by W. Kernot. On canvas, 3 ft. *h.* by 4 ft. *w.*
Painted about 1809. TURNER COLLECTION.

No. 485. *Abingdon, Berkshire, with a view of the Thames; Morning.*

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2½ in. *w.* Engraved by C. Cousen.
Painted about 1810. TURNER COLLECTION.

No. 486. *Windsor.*

A view of the castle in the distance, a meadow with figures and cattle in the foreground.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2½ in. *w.*
Painted about 1810. TURNER COLLECTION.

No. 488. *Apollo killing the Python.*

> "Envenom'd by thy darts, the monster coil'd,
> Portentous, horrible, and vast, his snake-like form:
> Rent the huge portal of the rocky den,
> And in the throes of death, he tore
> His many wounds in one, while earth
> Absorbing, blacken'd with his gore."—*Callimachus.*

The Python was a dragon which lived at Crissa, the vicinity of Delphi, and committed great havoc among cattle and the inhabitants. The Pythian games there celebrated were established in commemoration of the destruction of the Python by Apollo.

Engraved by L. Stocks, R.A. On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9½ in. *w.*
Exhibited at the Royal Academy in 1811. TURNER COLLECTION.

No. 489. *Cottage destroyed by an Avalanche.*

A snow-storm in the Alps; an overwhelming avalanche of ice and snow has fallen upon, crushed, and scattered in fragments a small mountain cottage; the only thing nimble enough to escape the headlong destruction is a scared cat, which is springing from among the ruins to the right.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Painted about 1812. TURNER COLLECTION.

No. 490. *Snowstorm, Hannibal and his Army crossing the Alps.*

A lurid sun is seen through the storm of snow, in which the Carthaginian army is threatened to be overwhelmed.

"Craft, treachery, and fraud,—Salassian force
Hung on the fainting rear; then plunder seized
The victor and the captive,—Saguntum's spoil
Alike became their prey; still the chief advanc'd,
Looked on the sun with hope; low, broad and wan
While the fierce archer of the downward year,
Stains Italy's blanched barrier with storms.
In vain each pass, ensanguined deep with dead,
Or rocky fragments, wide destruction roll'd."

*Fallacies of Hope.**

The pillage of Saguntum, in Spain, referred to in the extract above, took place in 219 B.C. In the following year Hannibal is said to have set out with a large army for the conquest of Italy. He ascended the valley of the Isere to the Graian Alps, passed over the little St. Bernard, and descended by the Dora Baltea; the actual passage of the Alps occupying fifteen days, and in which Hannibal lost 30,000 foot and 3,000 horse. He, however, defeated P. Cornelius Scipio on the banks of the Ticino; recruited his army, marched to the south, and gained the great victory of Cannæ in 216 B.C. He maintained himself in Italy altogether for fifteen years, until 203 B.C., when he was recalled to Carthage.†

Engraved by J. Cousen. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.* Exhibited at the Royal Academy in 1812. TURNER COLLECTION.

No. 491. *Harvest Dinner, Kingston Bank.*

The Thames at Kingston, reapers at their dinner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 18 in. *w.*

Painted about 1809. TURNER COLLECTION.

No. 492. *A Frosty Morning; Sunrise.*

"The rigid hoar-frost melts before his beam."

Thomson's *Seasons.*

Men with a two-horse cart at work by the roadside; the stage coach approaching from the distance.

On canvas, 3 ft. 9 in. *h.* by 5 ft. 9 in. *w.* Engraved by R. Brandard. Under glass.

Exhibited at the Royal Academy in 1813. TURNER COLLECTION.

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* This and other quotations from the *Fallacies of Hope* are lines written by Turner himself, in explanation of the subjects of his pictures.

† See Hampton's *Polybius,* III., 5; De Lue, *Histoire du Passage des Alps par Annibal,* 1825.

No. 493. *The Deluge.*

"Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove
From under heaven———————
———————the thicken'd sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen."
Milton's *Paradise Lost.*

Engraved by J. B. Quilley. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*
Exhibited at the Royal Academy in 1813. TURNER COLLECTION.

No. 494. *Dido and Æneas leaving Carthage on the Morning of the Chase.*

"When next the sun his rising light displays,
And gilds the world below with purple rays,
The Queen, Æneas, and the Tyrian Court
Shall to the shady woods, for sylvan game resort."
Dryden's *Æneid, B.* IV.

Carthage is seen in the background; and in the front is the Court in long procession, prepared for the chase.

Engraved by W. R. Smith; and by J. T. Willmore, A.R.A., for "the Turner Gallery." On canvas, 4 ft. 10 in. *h.* by 7 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1814. TURNER COLLECTION.

No. 495. *Apuleia in Search of Apuleius.*

An extensive hilly landscape; in the middle distance a large bridge of seven arches over a river, with rich woody banks: a watermill and town on the spectator's right. In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In this part of the foreground is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis.* One of the peasants is pointing to the name APULEIUS carved in the bark of the tree.

Apuleius was a distinguished philosopher and advocate of the second century of our era, and was the author of the celebrated romance entitled "*The Metamorphosis, or the Golden Ass,*" in which he represents himself as transformed into an ass. The incident, however, represented in this picture, is not in the story of Apuleius.*

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

This picture, exhibited at the British Institution in 1814, was painted as a companion to the celebrated Claude in the possession of the Earl of Egremont, at Petworth, Sussex, of which there is an engraving by Woollett. TURNER COLLECTION.

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* The catalogue of the British Institution for 1814, refers to Ovid's *Metamorphoses* for this story; it is, however, not one of Ovid's. *Lucius, or the Enchanted Ass,* of Lucian, preceded the "*Golden Ass*" of Apuleius, but both are subsequent to Ovid. The personage, "Apuleia," and the incident represented, appear to be equally the painter's own invention. "Palaestra in search of Lucius," or "Fotis in search of Apuleius," would be more in accordance with the classic tales.

18 **No. 496.** *Bligh Sand, near Sheerness, Fishing Boats Trawling; a Cloudy Sky.*

Painted already in 1809; exhibited at the Royal Academy in 1815. On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Engraved by R. Brandard. TURNER COLLECTION.

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10 **No. 497.** *Crossing the Brook.*

An extensive landscape; a view of the Tamar which divides Devonshire and Cornwall, looking towards Plymouth and Mount Edgcumbe; the bridge above Calstock in the middle distance. In the foreground are two girls, and a dog carrying a bundle in his mouth across a brook.

Engraved by R. Brandard; and by W. Richardson for the "Turner Gallery." On canvas, 6 ft. 4 in. *h.* by 5 ft. 5 in. *w.* Under glass.

Exhibited at the Royal Academy in 1815. TURNER COLLECTION.

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5 **No. 498.** *Dido building Carthage;* or *the Rise of the Carthaginian Empire.*

A river scene, with the sun in the centre of the picture; a bridge in front, and piles of classic architecture, completed and in progress, on either side; high banks and rocks in the background. Dido, Queen of Carthage, is seen surrounded by her people on the left: on the right is the monument to her murdered husband, Sychæus.

Engraved by T. A. Prior; and by E. Goodall for the "Turner Gallery." On canvas, 5 ft. ½ in. *h.* by 7 ft. 5½ in. *w.*

This picture and the "Sun rising in a Mist," were bequeathed by Turner to the National Gallery, on condition that they should be hung between two Claudes now placed by their side. The "Dido" was exhibited at the Royal Academy in 1815. It is inscribed on the extreme left, "Dido building Carthage, or the Rise of the Carthaginian Empire," with Turner's name and the date of the painting. TURNER COLLECTION.

No. 500. *The Field of Waterloo. June* 18*th*, 1815.

"Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay;
The midnight brought the signal-sound of strife,
The morn the marshalling in arms; the day
Battle's magnificently stern array!
The thunder-clouds close o'er it, which, when rent,
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse, friend, foe, in one red burial blent."—*Byron.*

In the foreground are women searching by torchlight, among the dead and dying, where rider and horse, friend and foe, lie

piled one upon another on the bloody field: to the right is the chateau of Hougoumont still burning; in the distance are rocket signals guiding the pursuit of the routed army.

Engraved by F. C. Lewis. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy, in 1818. TURNER COLLECTION.

No. 501. *The Meuse, Orange-Merchantman going to Pieces on the Bar.*

Briel church bearing south-east by south, Maas-Sluis east by south. Boats unloading the wreck, and fishermen picking up oranges in the river. Showery weather; a fresh breeze blowing.

Engraved by R. Wallis. On canvas, 5 ft. 7 in. *h.* by 7 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1819. TURNER COLLECTION.

No. 502. *England, Richmond Hill, on the Prince Regent's Birth-day.*

> "Which way, Amanda, shall we bend our course?
> The choice perplexes. Wherefore should we chuse?
> All is the same with thee; say, shall we wind
> Along the streams? or walk the smiling mead?
> Or court the forest glades? or wander wild
> Among the waving harvests? or ascend,
> While radiant summer opens all its pride,
> Thy hill, delightful Shene?"—*Thomson.*

In the foreground is a numerous party, occupied in dancing and other pastimes: in the distance is the extensive landscape, as seen from the hill.

On canvas, 5 ft. 10 in. *h.* by 11 ft. *w.*

Exhibited at the Royal Academy in 1819. TURNER COLLECTION.

No. 503. *The Bay of Baiæ, Apollo and the Sibyl.*

> "Waft me to sunny Baiæ's shore."

The two figures to the left seated in the shade of the tall pines have reference to the story of the Cumæan Sibyl, who, enamoured by Apollo, procured from him the gift of a fatal longevity; he granted her to live as many years as she held grains of sand in her hands, but as she omitted to ask for perpetual youth at the same time, she had gradually wasted away until her mere voice alone was left. She dwelt in this neighbourhood between the bay and the lake Avernus, in a subterraneous cavern. The view represents one of the most beautiful spots in Italy; Horace already celebrated this bay as without a superior in the world. "Nullus in orbe sinus Baiis prælucet amenis." The castle of Baiæ, from which it takes its name, is seen to the right; and on the opposite

side of the bay is seen the distant Pozzuoli, the Puteoli of the Romans. The words "Liquidæ placuere Baiæ," from Horace, are on a stone to the left.

On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9¼ in. *w.* Engraved by R. Brandard.

Exhibited at the Royal Academy in 1823. TURNER COLLECTION.

No. 506. *Carthage. Dido directing the Equipment of the Fleet; or the morning of the Carthaginian Empire.*

A river scene, with piles of rich architecture on each side.

> "The bright sun was in the firmament,
> A thousand shadows of a thousand hues
> Chequering the clear expanse."—*Rogers.*

On canvas, 4 ft. 11 in. *h.* by 7 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1828. Originally painted for Mr. Broadhurst. TURNER COLLECTION.

No. 507. *Scene from Boccaccio, commonly called the Birdcage, and sometimes the Garden of Boccaccio.*

A shady glen with pleasant slopes, and many figures lounging about and in conversation; at the extremity of the glen is seen a white castle. A birdcage, a prominent object, which is lying on the grass in the foreground, seems to have reference to the title given to this picture by Turner in the Royal Academy catalogue, —"Boccaccio relating the tale of the Birdcage," but no such story occurs in the *Decameron* of that writer.

Engraved by J. B. Quilley; and by C. H. Jeens for the "Turner Gallery."

On canvas, 4 ft. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1828. TURNER COLLECTION.

No. 508. *Ulysses deriding Polyphemus.*

> "Now off at sea, and from the shallows clear,
> As far as human voice could reach the ear;
> With taunts the distant giant I accost,
> Hear me, oh Cyclop! hear, ungracious host
> 'Twas on no coward, no ignoble slave,
> Thou meditat'st thy meal in yonder cave.
> "Cyclop! if any, pitying thy disgrace,
> Ask who disfigur'd thus that eye-less face?
> Say 'twas Ulysses; 'twas his deed declare,
> Laertes' son, of Ithaca the fair;
> Ulysses, far in fighting fields renown'd,
> Before whose arm Troy tumbled to the ground.
> "Thus I: while raging he repeats his cries
> With hands uplifted to the starry skies."
>
> Pope's *Odyssey, B.* ix.

The whole picture is illumined by the golden and crimson light of a brilliant sunrise; the gorgeous galley of Ulysses is on the point of putting off from the island where the Cyclops Polyphemus dwelt. Close in shore are the remains of the fire in which Ulysses and his companions heated the olive staff of the giant, and with which they put out his one eye when asleep. The monster himself is seen sprawling his huge bulk on the top of the cliff, tearing his hair with one hand, and stretching out the other, his whole body convulsed with impotent rage.

Engraved by E. Goodall. On canvas, 4 ft. 3 in. *h.* by 6 ft. 7 in. *w.* Under glass.

Exhibited at the Royal Academy in 1829. TURNER COLLECTION.

No. 510. *Pilate washing his Hands.*

"And when Pilate saw he could prevail nothing, but that rather a tumult was made, he took water and washed his hands before the multitude, saying, I am innocent of the blood of this just person; see ye to it."—*Matthew* xxvii. 24.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1830. TURNER COLLECTION.

No. 511. *View of Orvieto.*

A brilliant landscape, the town is seen in the distance; women washing at a fountain, in the foreground.

On canvas, 3 ft. *h.* by 4 ft. *w.* Engraved by S. Bradshaw.

Painted in Rome in 1829. Exhibited at the Royal Academy in 1830. TURNER COLLECTION.

No. 512. *Caligula's Palace and Bridge. Bay of Baiæ.*

"Bajarum medium intervallum Puteolanas ad moles ponte conjunxit."

Suetonius.

"What now remains of all the mighty bridge
Which made the Lucrine lake an inner pool,
Caligula, but massy fragments left
As monuments of doubt and ruined hopes
Yet gleaming in the morning's ray, that tell
How Baia's shore was loved in times gone by."

Fallacies of Hope.

On the left are seen the ruins of the palace, and on the extreme right in the distance Baiæ. Children are sporting with goats in the foreground; the sun rising behind the ruin.

Caligula, in order to confute a prophecy of Thrasyllus, a mathematician, that he would no more be emperor than he could drive his chariot across the Bay of Baiæ,* had constructed a bridge of

* "Non magis Caium imperaturum, quam per Bajarum sinum equio discurruum."—Suetonius, *Caligula*, iv. 28.

boats from the mole at Puteoli across the bay to Baiæ, upwards of three Roman miles, and he both rode and drove over it. Of the ancient mole, constructed on arches, and completely restored by the emperor Antoninus Pius, thirteen piers are still visible above the water at Pozzuoli. The bridge of Caligula was necessarily temporary, but Turner has assumed a structure similar to that of the mole to have been continued completely across the bay.

Engraved by E. Goodall. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. 513. *The Vision of Medea.*

> "Or Medea, who in the full tide of witchery
> Had lured the dragon, gained her Jason's love,
> Had fill'd the spell-bound bowl with Æson's life,
> Yet dash'd it to the ground, and raised the poisonous snake
> High in the jaundiced sky to writhe its murderous coil,
> Infuriate in the wreck of hope withdrew,
> And in the fired palace her twin offspring threw."
>
> *Fallacies of Hope.*

Medea is performing an incantation; on the ground by her side are the three Fates; immediately above and behind them appears to be her dragon-chariot with her twins, the chariot is also represented in the clouds above to the left, where Medea is again seen in the act of throwing her children into the fired palace below.

On canvas, 5 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Painted in Rome in 1829. Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. 514. *Watteau Painting.*

Study by Du Fresnoy's Rules.

> "White, when it shines with unstained lustre clear,
> May bear an object back, or bring it near."—*Art of Painting*, v. 445.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. 515. *Lord Percy under Attainder*, 1606.

Lucy, Countess of Carlisle, and Dorothy Percy, visiting their father, Lord Percy, when under attainder upon the suspicion of his being concerned in the Gunpowder Plot.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3⅛ in. *w.*

Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. 516. *Childe Harold's Pilgrimage. Italy.*

"And now, fair Italy
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Evén in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."
Canto iv. 26.

A mountainous landscape with a winding river; to the right a broken bridge; on the left a pile of ruins; in the foreground a solitary stone-pine, and a party of pleasure, seated on the river bank. In this picture, Italy, ancient and modern, are both represented: the ancient ruin, the medieval convent and walled town, the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, and shining alike upon the glorious wreck of the past, and on the fascinating out-door life, the feasting and dancing, of the present Italy. The Italian air, land, and foliage, all are vividly realized.

Engraved by J. T. Willmore, A.R.A. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*
Exhibited at the Royal Academy in 1832. TURNER COLLECTION.

No. 517. *Shadrach, Meshach, and Abednego coming forth from the Burning Fiery Furnace.*

"Then Nebuchadnezzar came near to the mouth of the burning fiery furnace, and spake and said, Shadrach, Meshach, and Abednego, ye servants of the most high God, come forth and come hither. Then Shadrach, Meshach, and Abednego came forth of the midst of the fire."—*Daniel* iii. 26.

The image of Nebuchadnezzar is seen in the background.

On wood, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*
Exhibited at the Royal Academy in 1832. TURNER COLLECTION.

No. 520. *Apollo and Daphne. The Vale of Tempe.*

"Sure is my bow, unerring is my dart;
But, ah! more deadly his who pierced my heart.
* * * * *
As when th' impatient greyhound, slipt from far,
Bounds o'er the glebe to course the fearful hare,
She in her speed does all her safety lay,
And he with double speed pursues the prey."
Ovid's *Metamorphoses*, i.

Apollo, proud of his achievement in the destruction of the Python (*see* No. 488), laughed at the little bow of Cupid. The winged god, to avenge the insult, shot a golden love-dart into the heart of Apollo, and a leaden arrow of aversion into the heart of

the nymph Daphne, who accordingly persisted in rejecting the addresses of the great god of archers, fled from his approach, and when overtaken was transformed by her mother, Earth, into a laurel (*Daphne*): hence this tree is sacred to Apollo.

On wood, 3 ft. 6½ in. *h.* by 6 ft. 5½ in. *w.* Engraved by E. Brandard. Exhibited in the Royal Academy in 1837. TURNER COLLECTION.

No. 523. *Agrippina landing with the Ashes of Germanicus.*

Ancient Rome, the Triumphal Bridge, and Palace of the Cæsars restored.

—"The clear stream,
Aye, the yellow Tiber glimmers to her beam,
Even while the sun is setting."

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch; Agrippina brought home his ashes in an urn, but she landed at Brundusium on the Adriatic, not at Rome, as represented by Turner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11½ in. *w.* Engraved by A. Willmore.

Exhibited at the Royal Academy in 1839. TURNER COLLECTION.

No. 524. *The "Fighting Temeraire" tugged to her last berth to be broken up.*

"The flag which braved the battle and the breeze,
No longer owns her."

On the right is the setting sun, producing effects in the sky of the utmost splendour, relieved by a small dark buoy in the foreground; on the left is the huge old ship of the line towed by a little black steam tug. The cool misty distance between the gorgeous sky and the momentarily brilliant water is crowded with shipping.

The Temeraire, an old 98 (named after a French ship taken at Lagos Bay in 1759), was, under command of Captain Eliab Harvey, the second ship in Lord Nelson's division at the battle of Trafalgar, 1805; the Fougueux, a French 74, became her prize in that engagement, when the Temeraire had 47 hands killed and 76 wounded on board. She was sold out of the service at Sheerness on the 16th of August 1838, and towed to Rotherhithe to be broken up.

Engraved by J. T. Willmore, A.R.A. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1839. TURNER COLLECTION.

No. 526. *The New Moon.*

Sunset, sands at low water. To the left a sea-port; a steamer in the distance.

On wood, 2 ft. 1 in. *h.* by 2 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1840. TURNER COLLECTION.

No. 528. *Peace. Burial at Sea of the Body of Sir David Wilkie.*

> "The midnight torch gleamed o'er the steamer's side,
> And merit's corse was yielded to the tide."
>
> *Fallacies of Hope.*

This distinguished painter died on board the Oriental steamer, off Gibraltar, on his return from a visit to the East, June the 1st, 1841. The coffin was lowered on that night into the sea in 36° 20′ north latitude, and 6° 42′ west longitude.

Engraved by J. Cousen. On canvas, an octagon, 2 ft. 8½ in. in diameter. Under glass.

Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. 529. *War. The Exile and the Rock Limpet.*

> "Ah! thy tent-formed shell is like
> A soldier's nightly bivouac, alone
> Amidst a sea of blood————
> ——but you can join your comrades."
>
> *Fallacies of Hope.*

On canvas, circular, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. 530. *Snow Storm; Steamboat off a Harbour's Mouth making Signals, in shallow water, and going by the lead.*

The painter was himself in this storm, in the "Ariel" off Harwich.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass. Engraved by R. Brandard.

Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. 531. *Shade and Darkness. The Evening of the Deluge.*

> "The moon put forth her sign of woe unheeded,
> And the last token came; the giant framework floated;
> The scared birds forsook their nightly shelter, screaming
> And the beasts waded to the ark."
>
> *Fallacies of Hope.*

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. 532. *Light and Colour. The Morning after the Deluge.*

"The ark stood firm on Ararat; the returning sun
Exhaled earth's humid bubbles, and emulous of light,
Reflected her lost forms, each in prismatic guise."
Fallacies of Hope.

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. 534. *Approach to Venice, looking towards Fusina.*

"The path lies o'er the sea, invisible."
Rogers's *Italy*.

On canvas, 2 ft. *h.* by 3 ft. *w.* Under glass. Engraved by J. C. Armytage.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. 535. *The "Sun of Venice" going to Sea.*

"Fair shines the morn, and soft the zephyr blows,
Venezia's Fisher spreads his painted canvas gay
Nor heeds the Demon who in grim repose
Expects his evening prey."

The "Sun of Venice"—*Sol di Venezia*—is the name of the fishing boat putting out to sea.*

On canvas, 2 ft. *h.* by 3 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. 536. *Fishing Boats bringing a Disabled Ship into Port Ruysdael.*

The title given to this picture was adopted simply to do honour to Jacob Ruysdael, the celebrated landscape painter. The "Port Ruysdael" is the fiction of the painter.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Under glass.

Exhibited at the Royal Academy in 1844. TURNER COLLECTION.

No. 538. *Rain, Steam, and Speed, the Great Western Railway.*

Engraved by R. Brandard. On canvas, 3 ft. *h.* by 4 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1844. TURNER COLLECTION.

No. 541. *Venice, Noon, from the Canal of St. Mark.*

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1845. TURNER COLLECTION.

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* See the quotation from Gray, illustrated by Etty's "Youth on the Prow, &c." No. 356.

No. 544. *Venice, Morning. Returning from the Ball.*

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. 545. *Whalers.*

Beale's *Voyage.*

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1845. TURNER COLLECTION.

No. 548. *Queen Mab's Grotto.*

"Frisk it, frisk it, by the moonlight beam."
"Thy orgies, Mab, are manifold."

Fallacies of Hope.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Under glass.
Exhibited at the British Institution in 1846. TURNER COLLECTION.

No. 549. *Undine giving the Ring to Masaniello, Fisherman of Naples.*

On canvas, 2 ft. 6½ in. square.
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. 550. *The Angel standing in the Sun.*

"And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God; that ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, and the flesh of all men, both free and bond, both small and great."—*Revelation* xix. 17, 18.

On canvas, 2 ft. 6½ in. square.
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. 551. *The Hero of a Hundred Fights.*

An idea suggested by the German invocation upon casting the bell, in England called TAPPING THE FURNACE.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1847. TURNER COLLECTION.

No. 556. *The Battle of Trafalgar, October 21st,* 1805.

Sketch of the large picture at Greenwich.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Engraved by W. Miller.
TURNER COLLECTION.

No. 558. *Fire at Sea.*

Unfinished. To the right is seen the flaming fire, reaching to the water; on the left the boisterous sea; in the centre is a vast raft crowded with human beings, men, women, and children, while others are already washed by the waves from their pre-

carious refuge; all are threatened by both the fire and the storm, alternately drenched by the one and scorched by the other; fire rains upon them from above, and the waves are opening to engulf them below.

Engraved by J. Cousen. On canvas, 7 ft. 9 in. *h.* by 5 ft. 7 in. *w.*

TURNER COLLECTION.

No. **559.** *Petworth Park. Tillington Church in the Distance.*

Unfinished.

On canvas, 2 ft. 1 in. *h.* by 4 ft. 8 in. *w.*

Painted in 1829. TURNER COLLECTION.

No. **560.** *Chichester Canal.*

Unfinished.

On canvas, 2 ft. 1 in. *h.* by 4 ft. 4 in. *w.*

Painted in 1829. TURNER COLLECTION.

No. **561.** *Mountain Glen.*

Unfinished. The story of Diana and Actæon is slightly sketched in, in the foreground.

On canvas, 4 ft. 11 in. *h.* by 3 ft. 8 in. *w.*

TURNER COLLECTION.

No. **561A.** *A Mountain Stream.*

The torrent winds swiftly round the base of a rocky cliff surmounted by trees, and lashes itself into foam here and there as it flows over boulders in the river-bed.

Sketched on millboard, 1 ft. 5¼ in. *h.* by 1 ft. 11 in. *w.*

TURNER COLLECTION.

No. **813.** *Fishing Boats in a Stiff Breeze, off the Coast.*

A stormy sky and a heavy sea; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy, and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them.

On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.*

This example is in the style of Turner's pictures of about the year 1801. Bequeathed in 1870 by Mr. John Meeson Parsons.

No. **1180.** *Cliveden on Thames.*

View looking across the river with cows standing in the water, and barges moored on the opposite bank. In the middle distance an old inn and other buildings with a wooded height

beyond. In the foreground to the right trees overhanging the river.

On canvas, 1 ft. 3 in. *h.* by 1 ft. 10¾ in. *w.*

Bequeathed by the late Mrs. Elizabeth Vaughan in 1885.

UNKNOWN.

No. **1076.** *Portrait of a Young Man (supposed to be the Poet Gay).*

In an undress cap and morning gown of the last century.

On canvas, 2 ft. ½ in. *h.* by 1 ft. 8 in. *w.*

Purchased at the sale of the late Mr. J. H. Anderdon's collection in 1879.

No. **1097.** *Landscape.*

On the left, a road lying through thickly-wooded country, with buildings seen in the distance. Towards the right a rocky knoll, surrounded by trees. In the foreground a group of rustics conversing by the roadside. Above, a blue sky crossed by white clouds. Old British School.

On canvas, 1 ft. 6½ in. *h.* by 2 ft. *w.*

Presented by the Trustees of the British Museum in 1880.

No. **1354.** *Portrait of Sir Alexander Cockburn, of Langton, 4th Bart.*

Second son of Sir Archibald Cockburn (2nd Bart.) and his wife, Lady Mary Campbell, daughter of the 1st Earl of Breadalbane. Life-size: bust length: nearly full face. He wears a blue gown, white muslin cravat, and a large fair periwig. Brown background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1355.** *Portrait of Dr. Cockburn.*

Brother of Sir Alexander (No. 1354) and son of Sir Archibald and Lady Mary Cockburn. Life-size: bust length: three-quarter face. Dressed in a plum-coloured morning gown, white cravat, and full grey periwig. The face is clean shaven. Light brown background.

On canvas, 2 ft. 5 in. *h.* by 2 ft. ½ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1356.** *Portrait of William Cockburn.*

Second son of Sir Alexander Cockburn, of Langton, 4th Bart., and father of Sir James Cockburn, 6th Bart. Life size: seen to

the waist: three-quarter face. Dressed in a green velvet coat, white muslin cravat, and full grey periwig. The face close shaven. Light brown background.

On canvas, 2 ft. 5 in. *h.* by 2 ft. 1 in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1357.** *Portrait of Lady Stewart, of Allanbank.*

Daughter of Sir Alexander Cockburn, 4th Bart. (No. 1354). Life-size: seen to the waist: nearly full face. She wears a straw-coloured gown open at the chest, and a blue silk mantle thrown over the right shoulder. Hair plain.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1358.** *Portrait of Sir John Stewart, of Allanbank, Bart.*

Husband of the preceding (No. 1357). Life-size: seen to the waist: three-quarter face. Dressed in a blue velvet coat and white muslin cravat. The face is close shaven and he wears a powdered periwig. Grey background.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1359.** *Portrait of Sir James Cockburn, of Langton, 6th Bart.*

Only son of William and grandson of Sir Alexander Cockburn, 4th Bart. Succeeded his cousin, in 1745, as 6th Bart. Born 1731. Died 1804. Life-size: seen to the waist: three-quarter face. Dressed in a claret-coloured coat bordered with gold lace, black *queue* and white cravat. His hair is powdered and his face clean shaven. He wears on his breast the Order of the Thistle. Dark background, with a red curtain on the right.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1363.** *Portrait of Mrs. Ayscough.* Born 1712. Died 1776.

Wife of Dr. Francis Ayscough, Dean of Bristol, and daughter of Sir Thomas Lyttelton. Life-size: seen to the waist: three-quarter face. Clad in a white silk dress trimmed with ermine

and black lace. On her grey (or powdered?) hair is a white lace cap, confined to the head by a short black muslin scarf. Brown background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. **1373.** *Capt. George Edward Ayscough.* Died 1779.

Son of Dr. Ayscough, Dean of Bristol, and Anne Lyttelton his wife. Life-size: seen to the waist: three-quarter face. He wears a scarlet uniform, braided with gold and faced with dark blue, a white waistcoat and gilt buttons, and a white cravat. His hair, crisply rolled on either side of the head, is powdered; the face is clean shaven. Dark background.

On canvas, 2 ft. 5 in. *h.* by 2 ft. ½ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

UNKNOWN: Late 18th Century (?)

No. **1254.** *View of Hyde Park Corner (looking Eastward).*

Previous to the alterations commenced in 1825 from the designs of Mr. Decimus Burton, architect. On the left is seen the old brick front of Apsley House before it was faced with stone and enriched with columns, 1825–27.

On the right is a building the site of which is now occupied by St. George's Hospital. In the centre are two toll gates and a group of lamp-posts. In the distance (towards Piccadilly) houses and trees.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 11 in. *w.*

Presented by Miss Emily J. Wood, niece of Mr. Decimus Burton, 1888.

VERNET (Emile Jean Horace).

The son of Carle Vernet, was born in Paris on the 30th of June 1789. He showed at an early age the artistic ability which he inherited from his father, combined with a strong taste for military life. His destiny enabled him for a while to fulfil both the natural promise and the personal ambition of his youth. He studied painting under the elder Vernet and François Vincent; married, while a youth of nineteen, Mlle. Louise Pajol, and shortly afterwards obtained through his father's interest the appointment of military draughtsman at the seat of war.

During the turbulent incidents of 1814 young Vernet helped to defend the Barrière de Clichy, and for his gallantry on that occasion received, it is said from the emperor's own hand, the Cross of the Legion of Honour. But his zeal as a Bonapartist, which commended him to Napoleon I., stood much in his way after the fall of the empire. The pictorial works and prints by which he endeavoured to perpetuate the fame of his favourite hero, though for a while popular with the masses, were regarded with disfavour and suspicion by the Bourbon party. In 1820 Horace Vernet fell under royal displeasure, and deemed it prudent to quit Paris. He travelled with his father to Rome, and while there painted a picture afterwards well-known, representing the carnival horse race. Returning to Paris in 1822, Horace Vernet selected a more ambitious subject for his brush, viz. "The Barrière de Clichy, or the Defence of Paris in 1814." In this important work (now hung in the Louvre) the artist has introduced portraits of his father and himself, who, as we have seen, played an active part on the stirring occasion. The picture, with some others by the same hand, was sent to the Salon, but they were rejected, probably on political grounds, by the authorities, and Vernet opened an exhibition on his own account with considerable success.

In due course he won his way to Court favour. Charles X. engaged his services as a portrait painter. Other royal commissions followed, and in 1826 he was elected a member of the Institute. Returning to Rome in 1828, Horace Vernet became Director of the French Academy there, and remained at the Villa Medicis until 1833, when he resumed the occupation of his early youth by joining the French army at Algiers. His personal experiences on this and other occasions supplied him with details for his huge battle pieces, which flattered national vanity, and were in great favour with his liberal patron, Louis Philippe.

In 1842 Vernet visited Russia, where he was received with distinction in high quarters, and painted a portrait of the Empress. With the Revolution of 1848 the tide of his success began to turn, but it flowed back with fresh vigour after the re-establishment of the empire.

In the Crimean war he found a new and thoroughly congenial field of labour. At the Paris Exhibition in 1855 his pictures filled an entire gallery, and his "Battle of the Alma" was received with enthusiasm. He painted a portrait of Napoleon III., who created him a grand officer of the Legion of Honour only a few weeks before Vernet's death, which occurred in Paris on the 17th of January 1863.

No. **1285.** *Portrait of Napoleon I.*

Bust length; life size; three-quarter face turned to the right. The Emperor, who is bare-headed, wears a military uniform of dark blue with red facings. His breast is decorated with numerous orders. Grey background.

On canvas; oval, 2 ft. 3 in. *h.* by 1 ft. 10 in. *w.*
Presented by the Duke of Leinster in 1889.

WALKER (Frederick), A.R.A.,

Was born in Marylebone, London, on the 24th of May 1840, and received his education at the North London Collegiate School in Camden Town, where even as a boy he seems to have shown considerable ability in drawing. At the age of sixteen he entered the office of an architect, probably with a view of qualifying himself for that profession, but he did not stay there long, and after a while he joined Mr. Leigh's art classes in Newman Street, reserving part of his time for studying the Antique at the British Museum.

In 1858 he was admitted a student of the Royal Academy, and before long had attained sufficient skill to be employed as a draughtsman for wood engraving. In this capacity he passed two years in the atelier of Mr. J. W. Whymper, receiving at the same time commissions on his own account for the illustration of various periodicals, viz., "Once a Week," "Good Words," and the "Cornhill Magazine." In the latter journal Thackeray was then writing his novel "Philip," and attracted by the skill of Walker's drawings engaged the services of the youthful artist to supply illustrations for the story—based at first on rough sketches made by his own hand—but subsequently designed and executed entirely by Walker. He also illustrated the first portion of Thackeray's last work "Denis Duval," published in the same journal, but unfortunately left unfinished at the novelist's death.

In 1864, Walker was elected an Associate of the Society of Painters in Water-colours, but he had already begun to paint in oil, and exhibited at the Royal Academy (in 1863) his first picture, "The Lost Path," representing a poor woman with an infant in her arms wandering in the snow. He does not seem to have painted again for the Royal Academy Exhibition until 1867, when his well known and admirable picture of "The Bathers" attracted much attention. This was followed in 1868 by "The Vagrants," a work which is now the property of the National Gallery, and is described below.

During the four following years Mr. Walker executed and exhibited "The Old Gate," 1869; "Ploughing" (a Somersetshire landscape), 1870; "At the Bar," a large and eminently

pathetic picture, 1871; and "The Harbour of Refuge" (described below), 1872. He was also a frequent contributor to the exhibitions held by the Society of Painters in Water-colours, where in 1866 he was admitted to the rank of full membership.

The career of this original and gifted artist was unfortunately destined to be a short one. It is probable that he inherited a tendency to consumption from his father, who had died young, and in 1873 the state of his health was such as to render it advisable for him to pass the winter in a warm climate. He travelled to Algiers in December, but returning to England in an unusually cold spring, found but little benefit from the change, and his last exhibited picture, "The Right of Way," showed indications of failing health and power. He went to Scotland in the hope of recruiting himself, but gradually became weaker, and died at St. Fillan's in Perthshire on the 5th June 1875. He was buried in Cookham Churchyard, near the picturesque village and scenery which had often supplied subjects for his brush and pencil.

No. **1209.** *The Vagrants.*

An autumn scene. In the centre of the picture a gipsy woman with an infant in her arms sits over a faggot fire, the smoke from which drifts across the foreground. On the left a little girl tenderly supports her young brother, while an older boy stoops forward to feed the flame with dry brush wood. On the right stands a tall and handsome gipsy woman watching the fire. On the left a two-wheeled cart stands by the hill side. A sedgy pool or flooded meadow lies to the right surrounded by moorland.

On canvas, 2 ft. $8\frac{3}{4}$ in. *h.* by 4 ft. $1\frac{1}{4}$ in. *w.*

Purchased at the sale of the late Mr. William Graham's pictures in London 1886, from a fund bequeathed by the late Mr. John Lucas Walker.

No. **1391.** *The Harbour of Refuge.*

On the left of the picture, standing at the end of a terrace walk which runs round a quadrangular group of red brick alms-houses, one of the inmates, an aged woman, leans on the arm of her daughter. In the middle distance is a statue raised on a stone pedestal, at the base of which other pensioners sit or stand conversing. On the right of the foreground a youthful labourer with bared arms is mowing down the daisy-sprinkled grass. Beyond is a thorn tree in full blossom. In the centre of the background the ivy-grown gable of the alms-house chapel rises above the adjoining buildings. The sky is suffused with a yellow glow as though of sunset.

Painted in 1872. On canvas, 3 ft. $9\frac{1}{2}$ in. *h.* by 6 ft. 5 in. *w.*

Presented by Mr. William Agnew in 1893.

WARD (James), R.A.,

Was born in Thames Street, London, Oct. 23, 1769. He was originally placed with J. R. Smith, the engraver, but was afterwards articled to his elder brother William, a mezzotint engraver, and he practised as an engraver himself for some years; but he afterwards took to painting, imitating the manner of Morland, his brother-in-law. Some of Ward's early pictures were engraved by his brother William Ward, A.E., and some were sold in Ireland as works of Morland. In 1794 James Ward was appointed painter and engraver to the Prince of Wales, and he engraved Sir W. Beechey's large picture of the "Review of the Third and Tenth Dragoons."

It was shortly after this, that through a connexion with the Royal Agricultural Society, Ward was led to take to animal painting, a branch of the art in which he eventually attained such great eminence. His masterpiece is the large picture of an Alderney bull, now in this collection. Sir John F. Leicester, afterwards Lord de Tabley, and Mr. John Allnutt of Clapham, were his two principal patrons as an animal painter.

Ward was elected an associate of the Royal Academy in 1807, and an academician in 1811, and he was an exhibitor from 1792 to 1855, contributing altogether 287 works to its exhibitions. He died November 17, 1859, in his ninety-first year.*

No. 688. *Landscape with Cattle.*

Alderney bull, cow, and calf in the centre; another cow, sheep, and a goat in the foreground; all life size. In the distance, meadows with cattle grazing.

On canvas, 10 ft. 8 in. *h.* by 15 ft. 10 in. *w.*

Painted in 1820–22, as the artist himself informs us, at the suggestion of West, in emulation with the celebrated picture of a bull at the Hague, by Paul Potter. It was exhibited in 1823, shortly after its completion, in the British Institution. The Alderney animals represented were the property of Mr. Allnutt of Clapham. Purchased from the painter's son, Mr. G. R. Ward, in 1862.

No. 1043. *A Landscape, Gordale Scar, Yorkshire.*

A dark ravine between lofty cliffs of stratified limestone, over the summit of which storm clouds are rolling. The foreground and middle distance are occupied by cattle and deer. In the background is a waterfall.

Painted on canvas, 10 ft. 11 in. *h.* by 13 ft. 10 in. *w.* Purchased from Lord Ribblesdale in 1878.

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* *Art Journal*, 1849–60. *Royal Academy Catalogues.*

No. 1158. *View of Harlech Castle and surrounding landscape.*

On the brow of a hill in the foreground lies a large tree recently felled, to the left of which stands a woodman engaged in lopping off its branches. Behind are two peasant women binding fagots. To the right a cart laden with timber and drawn by four grey horses is turning the corner of a road; some trees and half hidden cottages separate this portion of the scene from the middle distance, in the centre of which rises Harlech Castle, surrounded by a large tract of meadow land with hills in the background. Stormy sky, with the sun setting in the extreme left of the picture.

Painted on panel, 4 ft. 3 in. *h.* by 7 ft. *w.*

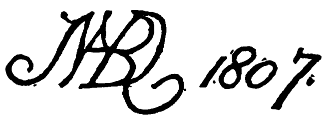
Purchased out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

No. 1175. *Regent's Park in* 1807. *A Cattle-piece.*

In the foreground a white bull and several cows stand near a stream or pool of water. To the left is a cottage with labourers at work. Behind it a group of trees. Cattle in the middle distance. The sky is luminous near the horizon, but is overcast with dark clouds above.

On canvas, 2 ft. 4¾ in. *h.* by 3 ft. 10 in. *w.*

Signed in the right hand corner—



Bequeathed by the late Mrs. Elizabeth Vaughan in 1885.

WARD (Edward Matthew), R.A.,

A nephew (on his mother's side) of Horace and James Smith, the authors of "Rejected Addresses," was born at Pimlico in 1816. Under the advice of Sir David Wilkie he became a student of the Royal Academy in 1835, having in the previous year exhibited his first picture, a portrait of Mr. O. Smith in his character of Don Quixote. In 1836 Mr. Ward went to Rome, where he remained nearly three years, and gained the silver medal of the Academy of St. Luke in 1838. After devoting a short time in Munich to the study of fresco-painting, under Cornelius, he returned to England in 1839, and exhibited his picture of "Cimabue

and Giotto." In 1843 he competed for the prizes offered for cartoon designs for the decoration of the Houses of Parliament, but his "Boadicea," though commended, did not obtain a premium. From the year 1840, up to the time of his death, Mr. Ward was a constant exhibitor at the Royal Academy.

His picture of Dr. Johnson reading the MS. of Goldsmith's "Vicar of Wakefield," exhibited in 1843, first brought him into notice. Two years later he painted "Dr. Johnson in Lord Chesterfield's Ante-Room," which attracted much attention and probably led to his being elected an associate of the Royal Academy in the following year.

This picture, together with the "Disgrace of Lord Clarendon," exhibited in 1846, "The South Sea Bubble," exhibited in 1847, and "James II. receiving the news of the landing of the Prince of Orange," exhibited in 1850, ultimately became the property of the nation, and will be found described in this Catalogue. In 1852 Mr. Ward received a commission to paint eight historical pictures for the corridor of the House of Commons. Some of these were at first executed in oil, but were subsequently painted in fresco, and two (the "Landing of Charles II." and the "Acquittal of the Seven Bishops") in "water-glass." In 1855 Mr. Ward was elected a Royal Academician. Among his later and most popular easel pictures are "Charlotte Corday led to Execution" (exhibited in 1852), "The Execution of Montrose" (1853), "The last Sleep of Argyll" (1854), "Marie Antoinette parting with the Dauphin" (1856), "The Emperor of the French receiving the Order of the Garter" (painted for Her Majesty), and "Marie Antoinette listening to the Act of her Accusation" (1859), "The last moments of Charles II." (1861), "The Night of Rizzio's Murder" (1865), and "The Earl of Leicester and Amy Robsart" (1866), "Monk declaring for a free Parliament" (1869), "Judge Jeffreys and Richard Baxter" (1870), "The Landing of Charles II. at Dover" (1873), "William III. and Mary receiving the Lords and Commons at Whitehall" (1874), "The last interview between Napoleon I. and Queen Louisa of Prussia at Tilsit" (1877).

For some years before his death Mr. Ward's health was very indifferent, and though naturally of a cheerful temperament he became subject at intervals to intense depression of spirits, which at length induced temporary mental aberration and hastened his end. He died on the 15th of January 1879.

No. **430.** *Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience,* 1748.

An incident founded on his lordship's neglect of Dr. Johnson, during the progress of his Dictionary.

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to a verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before."—Boswell's *Life of Johnson.*

Engraved by C. W. Sharpe. On canvas, 3 ft. 5½ in. *h.* by 4 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1845. VERNON COLLECTION.

No. 431. *The Disgrace of Lord Clarendon, after his last Interview with the King, Whitehall Palace,* 1667.

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance, of which the back only is seen, represents the king, Charles II. Various courtiers, among whom is conspicuous Lady Castlemaine, in the balcony, are exulting in the disgrace of the fallen minister. Pepys' *Diary.*

Engraved by F. Bacon. On canvas, 1 ft. 9 in. *h.* by 2 ft. 4½ in. *w.*

Sketch of the picture in the collection of Lord Northwick at Cheltenham, which was exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. 432. *The South Sea Bubble, a Scene in Change Alley in* 1720.

"The earth hath bubbles, as the water hath:
And these are of them."—*Macbeth.*

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel; new reports, new subscriptions, new transfers flew from mouth to mouth; and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."—Lord Mahon's *History of England.*

"Our greatest ladies hither come
And ply in chariots daily,
Or pawn their jewels for a sum,
To venture it in Alley."
Ballad of the Time.

Engraved by J. Carter. On canvas, 4 ft. 3 in. *h.* by 6 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

No. 616. *James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in* 1688.

"He turned pale, and remained motionless; the letter dropped from his hand; his past errors his future dangers rushed at once upon his thoughts; he strove to

conceal his perturbation, but, in doing so, betrayed it; and his courtiers, in affecting not to observe him, betrayed that they did."

Sir John Dalrymple's *Memoirs*.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11⅜ in. *w.*

Exhibited at the Royal Academy in 1850. Bequeathed by Mr. Jacob Bell in 1859.

WEBSTER (Thomas), R.A.,

Was born on the 20th of March 1800, in Ranelagh Street, Pimlico. His father, who held an appointment in the household of His Majesty George III., took the child to Windsor, where he remained until the death of the King. Young Webster, who showed an early taste for music, was at first placed in the choir of the Chapel Royal, St. James's; but having subsequently determined to become a painter, he entered the schools of the Royal Academy, where he obtained the first medal in 1825—having two years previously exhibited a portrait group. About the same time a little picture of schoolboy life entitled "Rebels Shooting a Prisoner," which he sent to the gallery of British artists in Suffolk Street, attracted attention, and indicated the line of art in which he was destined to achieve success. In 1828 he contributed "The Gunpowder Plot" to the Royal Academy, and in the following year "The Prisoner" and "A Foraging Party Aroused" to the British Institution, where, in 1830, he also sent "The Sick Child." These were followed by numerous other works, among which may be mentioned the "Card Players," "The Effects of Intemperance," "The Intercepted Letter," and several village school scenes. In 1839 "The Rat Trap" and "Anticipation" appeared at the British Institution, and "Foot Ball" at the Royal Academy, where in 1840 he was elected an associate. The next year, still faithful to that class of *genre* subjects by which he had won reputation, he produced one of his most charming and popular pictures, "The Smile and the Frown," well known to the public, like many of his works, through the engraver's art.

The merry scenes of youth or childhood which he chiefly loved to depict were occasionally diversified by the choice of some pathetic incident, such as that which forms the subject of "Sickness and Health," exhibited in 1843.

In 1846 the Royal Academy admitted Mr. Webster to the honour of full membership, and from this period up to the date of his retirement in 1877 he was a constant exhibitor within its walls. To enumerate in a short biographical notice even a fairly representative number of his pictures would be difficult—"The Grandmother" and "The Impenitent," painted in 1842, "Con-

trary Winds" (a boy sailing a boat in a washing tub) and "The Pedlar," in 1844, "The Dame's School," in 1845, "Good Night," in 1847, "Do-the-Boys Hall," in 1848, "A School Playground," in 1852, together with "Roast Pig," "The Battle of Waterloo," and "Village Gossips," executed at a later age, have received their full meed of admiration, and will long be remembered.

For the last thirty years of his life Mr. Webster lived in the picturesque village of Cranbrook, in Kent, but frequently came up to London for council meetings at the Royal Academy and other business, until his age and infirmities rendered the journey irksome. He died in his country home in September 1886, at a venerable age which coincided with the century.

No. **426.** *Going into School,* called also *The Truant.*

An old dame is seen within a cottage teaching a child to read; two boys on the outside are just skulking into school.

Engraved by T. Phillibrown, on wood, 1 ft. 5 in. *h.* by 1 ft. 2½ in. *w.*

Exhibited at the Royal Academy in 1836. Vernon Collection.

No. **427.** *A Dame's School.*

"In every village marked with little spire,
Embowered in trees and hardly known to fame
There dwells in lowly shed and mean attire
A matron old, whom we schoolmistress name,
Who boasts unruly brats with birch to tame:
They, grieven sore, in piteous durance pent,
Awed by the power of this relentless dame,
And ofttimès on vagaries idly bent,
For unkempt hair, or task unconned, are sorely shent,"

Shenstone.

Engraved by Lumb Stocks, A.R.A.; and by H. Bourne. On canvas, 2 ft. *h.* by 3 ft. 11 in. *w.* Under glass.

Exhibited at the Royal Academy in 1845. Vernon Collection.

No. **1225.** *Portraits of the Artist's Father and Mother.*

Painted to commemorate their golden wedding. The aged couple are seated, and seen at rather more than half-length. Mrs. Webster wears a dark brown velvet cloak trimmed with swan's down, and a white muslin cap frilled at the edge and nearly concealing her hair. Her husband, whose face is almost in profile, sits immediately beyond and beside her. Dark background.

On panel, 11¾ in. *h.* by 9½ in. *w.* Under glass.

Bequeathed by the Painter in 1886.

WESTALL (RICHARD), R.A.,

Was born at Hertford in 1765, and having been sent to London as a boy, was apprenticed to an heraldic engraver. Before the expiration of his articles he entered the Schools of the Royal Academy, where Lawrence was then studying. A friendship thus sprang up between the young men, who, in due course, became joint tenants of a house in Greek Street, Soho Square.

Although Westall never attained the success of his early companion, he was fortunate in securing a certain popularity for his art. He painted in water-colour with considerable skill, which is said to have been warmly acknowledged by Northcote. His illustrations from the Bible and Prayer Book were greatly admired, and he executed numerous vignettes for contemporary editions of Milton, Crabbe, Moore, and Gray.

In 1792 he was elected an Associate of the Royal Academy, and two years later became an Academician. The South Kensington Museum possesses one of his works:—"Cassandra prophesying the Fall of Troy," while an "Ecce Homo" from his brush may be seen in the church of All Souls, Langham Place. In 1808 he published a volume of poems, illustrated with engravings from his own design. Towards the close of his life he sustained pecuniary losses through picture dealing. He died on the 4th of December 1836.

No. 1414. *Portrait of Philip Sansom, jun., when a child.*

Apparently about 3 years old. Life size: full length. Dressed in a short sleeved white frock, with a close fitting muslin cap on his head. The child stands in a garden or shrubbery, near the trunk of a tree, gathering flowers.

On canvas, 4 ft. 5 in. *h.* by 3 ft. 3 in. *w.*

Bequeathed in 1894 by the late Miss Ellen Sansom, a sister of the child represented.

WILKIE (SIR DAVID), R.A.,

Was born in the parish of Cults, Fifeshire, November 18, 1785: his father was minister of Cults. He was placed in 1799 in the "Trustees' Academy" at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Callisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy; soon afterwards he attracted general notice by his picture of the "Village

Politicians," which was exhibited in the Royal Academy in 1806. From this period Wilkie's fame was established, each succeeding work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card-players," the "Rent-day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others. He was elected an associate of the Royal Academy in 1809, and a member in 1811. These early works are all very carefully painted. In 1825 he proceeded to the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811 and 1825:—"Blindman's Buff," the "Letter of Introduction," "Duncan Gray," "Distraining for Rent," the "Rabbit on the Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will;" and the "Chelsea Pensioners,"* painted for the Duke of Wellington. Up to 1825 Wilkie was known exclusively as a *genre* painter. After his continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait painter, substituting a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He was particularly struck by the works of Correggio, Rembrandt, and Velazquez.† His most celebrated picture in this second style is his "John Knox Preaching," exhibited in 1832, now in this collection.

After the death of Sir Thomas Lawrence in 1830 Wilkie was appointed in his place painter in ordinary to His Majesty; he was already limner to the king in Scotland. This post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the East, and at the close of the same year he arrived at Constantinople, where he painted a portrait of the Sultan Abdul Medjid. From Constantinople Sir David went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on the 1st of June 1841 he expired on board the Oriental steamer, off Gibraltar; his body was committed on the same day to the deep.‡

Wilkie exhibited 100 pictures at the Royal Academy: a complete list of his works, with their dates, and the prices he received, is given at the end of his "Life" by Allan Cunningham.

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* There are prints of all the above, and of many other works of Wilkie, by the engravers, Raimbach, Burnet, Cousins, Doo, Fox, and others.

† See his letters in the *Life* by Allan Cunningham.

‡ The coffin was lowered into the sea in 36° 20′ north lat. and 6° 42′ west long. See *The Life of Sir David Wilkie, with his Journals, Tours, and Critical Remarks on Works of Art, and a Selection from his Correspondence*, by Allan Cunningham, 3 vols., 8vo. London, 1843.

No. 99. *The Blind Fiddler.*

An itinerant musician is entertaining a cottager and his family with a tune on the fiddle; the father gaily snaps his fingers at an infant on the knees of the mother, behind whom a mischievous boy, with the poker and bellows in his hands, is mimicking the action of the musician. With this exception, all, even the dog standing by the chair of its mistress, appear to be intent upon the music of the blind fiddler. Composition of twelve small figures. The accessories are very elaborate.

Engraved by J. Burnet; and by T. Nicholson, for Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 7 in. *w.* Under glass.

Painted in 1807 for Sir George Beaumont, Bart., and by him presented, in 1826, to the nation.

No. 122. *The Village Festival.*

Various groups of villagers carousing in the yard of a country inn. The wife and daughter of a half-intoxicated countryman, endeavouring to draw him away from his boisterous and unwilling companions, form the principal group in the centre of the picture; and the rosy-cheeked host, near the balcony, on the left, pouring out a glass of ale for another of his customers, is likewise a very conspicuous figure: to the right, an elderly woman appears shocked at the sight of her drunken son, who lies on the ground before her. Composition of numerous small figures.

Engraved by C. W. Marr; by G. Mosse; by E. Smith; by W. Finden, for the *Associated Engravers;* by W. Greatbach; and by P. Lightfoot, for Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 4 ft. 2 in. *w.* Under glass.

Painted in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament, for the nation, in 1824.

No. 231. *Portrait of Thomas Daniell, R.A.*

An able landscape painter and engraver, well known for his great work on "Oriental Scenery," published in 1808, the joint production of himself and his brother, William Daniell. He died in 1840, aged ninety-one.

On canvas, 2 ft. 6 in. *h.* by 2 ft. *w.*

Bequeathed to the National Gallery by Miss Mary Ann Fuller, 1858.

No. 241. *The Parish Beadle.*

The beadle has arrested a party of four vagrants, who have been exhibiting the feats of a bear, a monkey, and a dog, to the

music of a tambourine and a hurdy-gurdy. A black-eyed woman, with the hurdy-gurdy, is the most prominent figure of the group; she appears half inclined to resist the authority of the portly beadle, who has seized by the arm a boy carrying the monkey: one assistant is busy opening the lock-up house, while another appears to be keeping off the crowd of boys disposed to follow the party.

Engraved by Geo. Greatbach, for the "Wilkie Gallery."

On panel, 1 ft. 11½ in. *h.* by 2 ft. 11¼ in. *w.* Under glass.

This picture was painted in 1822, and exhibited in the following year; it was Wilkie's first work of this class after the painting of his great work, the "Chelsea Pensioners," and is the first picture in which he adopted that bolder mode of execution which characterised his later works, as compared with those by which he acquired his great name. It was painted, according to the Academy Catalogue, in illustration of the following words from Burns' *Justice of the Peace:* "And an officer giveth sufficient notice what he is, when he saith to the party, 'I arrest you in the King's name;' and in such case the party, at their peril, ought to obey him."

Bequeathed to the National Gallery, in 1854, by Lord Colborne, for whom it was originally painted.

No. **328.** *The First Ear-ring.*

A mother holding her child while she is undergoing the operation of having her ears bored.

Engraved by W. Chevalier; and by W. Greatbach. On wood, 2 ft. 5 in. *h.* by 1 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

No. **329.** *The Bagpiper.*

Engraved by E. Smith, and by R. C. Bell. On wood, 10 in. *h.* by 8 in. *w.*

Originally painted for Francis Freeling, Esq., 1813. Exhibited at the British Institution in that year.

VERNON COLLECTION.

No. **330.** *A Woody Landscape.*

Engraved by J. Cousen. On wood, 9 in. square.

Painted in 1822. VERNON COLLECTION.

No. 331. *Newsmongers.*

A small group of men, women, and children gathered together on an open place eagerly listening to one reading the news.

Engraved by W. Taylor, and by J. Cousen. On wood, 16 in. *h.* by 13½ in. *w.* Under glass.

Originally painted for General Phipps. Exhibited at the Royal Academy in 1821. VERNON COLLECTION.

No. 894. *The Preaching of Knox before the Lords of the Congregation,* 10*th June* 1559.

"In Dr. M'Crie's life of this extraordinary person is described the event this picture is intended to represent, which took place during the regency of Mary of Guise, in the parish church of St. Andrew's, in Fifeshire, where John Knox, having just arrived from Geneva, after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the proceedings of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when 'such was the influence of his doctrine that the provost, bailies, and inhabitants harmoniously agreed to set up the reformed worship in the town. The church was stripped of all images and pictures, and the monasteries were pulled down."

"Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague; and, in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in the scholar's cap and gown, is that accomplished student of St. Andrews, the Admirable Crichton. Under the pulpit is Thomas Wood, the precentor, with his hour-glass; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms; and further to the right is a child which has been brought to be baptised when the discourse is over.

"On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton, behind whom is the Earl of Argyll, whose Countess, the half sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinten Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation.

"In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; and beyond him, with other Professors of the University of St. Andrews, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton."—*Royal Academy Catalogue*, 1832.

On wood, 4 ft. ½ in. *h.* by 5 ft. 4½ in. *w.* Engraved by G. T. Doo, R.A.

Commenced for the Earl of Liverpool, and completed for the late Sir Robert Peel. Exhibited at the Royal Academy in 1832. Purchased with the Peel Collection in 1871.

No. **921.** *Sketch of Blind Man's Buff.*

The original design of the large picture in the collection of Her Majesty in Buckingham Palace. Inscribed D. Wilkie, 1811.

On panel, 12 in. *h.* by 18 in. *w.*

This sketch was painted in 1811, and was exhibited at the Royal Academy in 1812. The large picture of the same composition was painted for the Prince Regent, and was exhibited at the Academy in 1813. It is engraved by A. Raimbach. The sketch became the property of the Earl of Mulgrave, from whose collection in 1832 it passed into the possession of Mr. C. L. Bredel; it was bequeathed to the National Gallery by his sister, Miss Harriet Bredel, in 1875.

No. **1187.** *A Sketch of Rustic Figures.*

Apparently a study for (or from) a group in the picture of the "Village Festival," No. 122 in this Catalogue.

Underneath is a scrap of paper on which is written:—

Sent by D. Wilkie, 15 Aug. 1811.

Executed in pen and ink, 3½ in. *h.* by 4½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

WILLCOCK (George Barrell)

Was born in 1811, at Exeter, where his father, Charles Willcock, carried on the business of a coach-builder.

At Bristol, George had a brother established in the same trade, who for some years employed him to paint armorial

bearings and heraldic devices on carriages constructed for his customers. This humble branch of pictorial art did not, however, content young Willcock, who in 1842 turned his attention to landscape painting, and by the advice of his friend, James Stark, he studied constantly from nature, generally completing his work on the spot.

The scrupulous observance of this practice was unfortunately destined to shorten his life, for he contracted a severe cold whilst painting in the open air near Frome, and never recovered from an illness which ensued.

Between the years 1846 and 1852 Willcock was a constant exhibitor at the Royal Academy. He died in the spring of the latter year, aged 41.

No. 1389. *Chilston Lane, Torquay.*

A group of thatched cottages surrounded by lofty oak and beech trees, which cast chequered shadows on their roofs and walls, as well as on the roadway beneath.

On the left a farm labourer, sitting on a stile, converses with a peasant girl carrying a baby. In the foreground the road is crossed by a stream, in which two cows are lingering. In the distance large fleecy clouds rise into a summer sky.

On canvas, 1 ft. 11¼ in. *h.* by 1 ft. 7½ in. *w.*

Purchased in 1893, from Messrs. H. Graves & Co., out of a fund bequeathed by the late Mr. Francis Clarke.

WILSON (Richard), R.A.,

Was born in 1713, at Pinegas, Montgomeryshire, where his father was the clergyman. He showed an early taste for drawing, and attracted the notice of Sir George Wynne, who took him to London, and placed him with an obscure portrait painter of the name of Wright.

Wilson commenced his career as a portrait painter, and attained as such considerable eminence: but in 1749, when he went to Italy, he turned his attention, by the advice of Zuccarelli and Vernet, wholly to landscape painting, and soon acquired the reputation, even during his residence in Italy, of one of the principal landscape painters of his time. He returned to London in 1755, after an absence of six years, but it was not until 1760, when his picture of "Niobe" was exhibited in the great room at Spring Gardens, that his talents were appreciated in this country; he, however, never attained general popularity, and his life affords

an example of the caprice of the public taste. He was one of the original 36 members of the Royal Academy, which was founded in 1768; and after the death of Hayman, in 1776, he succeeded him as librarian. Wilson solicited this place, for, though the emolument connected with it is small, the great landscape painter was in such comparatively indigent circumstances, that even this small salary was of the utmost importance to him. For some few of his pictures he was fortunate enough to find liberal purchasers, and these subjects he generally repeated two or three times; other works he was compelled to hawk about to the various picture dealers, and accept whatever trifling sum they might offer for them. Towards the close of his life his circumstances were considerably improved, in consequence of a legacy from a brother.

He retired in 1780 to the village of Llanberris or Llanferras, in Denbighshire, where he died in 1782, in the seventieth year of his age. In 1814 about seventy of Wilson's pictures were exhibited in the British Institution, and a contemporary paper had the following remarks upon his views in Italy:—"In many of these pictures Italy is realised. They are fine compositions, mingling the loveliest appearances of nature, where nature is most beautiful, with dreary and dark desolation, and every touching image which decaying grandeur in the noblest works of art could suggest to a classical imagination. From these sources emotion is engendered by the magic power of the painter, to which we can apply no other epithet but that of 'sacred.'"* Wilson exhibited altogether only 31 pictures at the Royal Academy, from 1769 to 1780, both inclusive.

Some of Wilson's most capital pictures have been admirably engraved by Woollett, namely—Phaëton; Celadon and Amelia; Ceyx and Alcyone; Snowdon; Cicero at his Villa, and its companion piece, Solitude; Meleager and Atalanta; Apollo and the Seasons; and the Niobe, in this collection. The figures in his landscapes are not all painted by himself; he occasionally availed himself of the assistance of Mortimer and Hayman. Joseph Farington, R.A., and William Hodges, R.A., were Wilson's principal scholars.

No. 108. *The Ruins of the Villa of Mæcenas, at Tivoli.*

On the banks of the river Anio (Teverone), which runs into the Tiber a few miles above Rome. The building to the right of the villa among the cypresses was a convent of Jesuits; the temple

* T. Wright, *Some Account of the Life of Richard Wilson, Esq., R.A.*, London 1824.

beneath was built in honour of the god Tibris. The spring which issues from the rock on the left is intended for the Blandusian fountain of Horace, whose Tiburtine villa stood behind the trees on the left, fronting the villa of Mæcenas. The two women at the fountain are dressed in the costume of the country.*

Engraved by M. Rooker; by J. Le Keux, for the *Associated Engravers*, and by R. Brandard, for Jones's *National Gallery*. On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. This composition was painted five times by Wilson.

No. 110. *Landscape, with Figures, representing the Destruction of Niobe's Children.*

Niobe, daughter of Tantalus king of Lydia, and wife of Amphion, son of Antiope, was so proud of the seven sons and seven daughters which she had by this marriage, that she refused to sacrifice to Latona, the mother of only two children. Latona in revenge entreated her children, Apollo and Diana, to destroy the offspring of Niobe: the sons were shot by Apollo, and the daughters, with the exception of one who escaped, by Diana. The avenging deities are seen in the clouds discharging the fatal shafts; below is the terrified family of Niobe. Rocky landscape with a cascade, and a distant view of the sea; in the foreground on the left is seen a bridge.

Engraved by Woollett; by S. Smith, with the figures by W. Sharp; and in small by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. There are two duplicates of this picture.

No. 267. *Landscape with Figures.*

A river scene, with a bridge of several arches; a hilly background: three figures and an ancient sarcophagus in the foreground.

On canvas, 9 in. *h.* by 11½ in. *w.*

Bequeathed to the National Gallery, in 1854, by Richard and Miss C. J. Garnons.

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* Such is a portion of the painter's own description of this composition, given with the receipt of 26*l.* 5*s.*, the sum paid for the original picture by a Mr. Macklay; that picture is now in the possession of the Rev. Prebendary Ford, with these documents, quoted in Mrs. Jameson's *Handbook to Public Galleries*. The fountain of Blandusia, as is well known, was at Digentia, some miles above Tivoli. See De Sanctis, *La Villa d'Orazio*, Ravenna, 1784.

No. **301.** *View in Italy.*

A lake scene, with an ancient ruin and figures in the foreground: in the middle distance a tower upon a cliff.

Engraved by C. Cousen. On canvas, 1 ft. 10½ in. *h.* by 2 ft. 6 in. *w.*

VERNON COLLECTION.

No. **302.** *View in Italy.*

An ancient Roman ruin, a mutilated statue leaning against a wall; two figures in the foreground.

Engraved by T. A. Prior. On canvas, 1 ft. 2 in. *h.* by 10 in. *w.*

VERNON COLLECTION.

No. **303.** *View in Italy.*

Roman ruin with arches, upon one of which stands a small modern dwelling: two women in the foreground, one holding a child. Sometimes called HADRIAN'S VILLA.

Engraved by J. Carter. On canvas, 1 ft. 2 in. *h.* by 10 in. *w.*

This composition, with slight variations, was painted several times by Wilson.

VERNON COLLECTION.

No. **304.** *Lake Avernus, with the Bay of Naples in the distance.*

See No. 371.

Engraved by J. C. Bentley. On canvas, 1 ft. 6½ in. *h.* by 2 ft. 4½ in. *w.*

VERNON COLLECTION.

No. **1064.** *On the River Wye.*

Beyond some pasture land the river is seen bordered by trees and is then lost to view between steep banks. In the distance, a high conical hill. Boys are bathing by the shore. An azure sky, streaked with white cloudlets.

On canvas, 10 in *h.* by 12 in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1071. *A Rocky River Scene.*

In the foreground a broken bank, high above the river, which appears in the middle distance. A steep cliff in shadow overhangs the river to the left, and is reflected in the still water. Beyond this a more level country, through which the river is seen winding, extends to the horizon. A sky of hazy sunshine.

On wood, 6 in. *h.* by 8½ in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1290. *Landscape, with Figures.*

A broad and placid river winds its way between banks illumined by the setting sun. In the middle distance a wooded knoll, from the side of which rises the ruin of a domed building. On the opposite shore tall poplars intersect the horizon. In the foreground, near some shattered tree trunks, three women prepare to bathe. On the right, overshadowed by a group of lofty trees, cattle stand or lie on undulating pasture land. Mountainous background.

On panel, 1 ft. 11 in. *h.* by 2 ft. 5½ in. *w.*

Bequeathed by Mr. John Staniforth Beckett in 1889.

No. 1360. *Portrait of Sir Thomas Lyttelton of Hagley, Bart., M.P.* Died 1751.

Father of George Lord Lyttelton, William Henry Lord Westcote, and Mr. Ayscough. Life-size: bust-length: three-quarter face. He wears a reddish brown velvet coat trimmed with gold lace, a white cravat, and grey flowing periwig. Dark background.

On canvas, 2 ft. 6 in. *h.* by 2 ft. ½ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

No. 1364. *Portraits of the two Sons of Frederick Prince of Wales,* 1748, *with their Tutor, Dr. Francis Ayscough.*

Seated together on a sofa to the right of the picture are Prince George (afterwards King George III.) dressed in light grey, and Edward Duke of York (who died young) in blue and gold. On the left hand of the picture, and standing apart from the

Royal Princes is their tutor, Dr. Francis Ayscough, Dean of Bristol,* in a black gown and wig. He holds a letter in his left hand, while his right rests on a volume upon a table by his side. A life-size group.

On canvas, 6 ft. 8 in. *h.* by 8 ft. 4 in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

WOODWARD (Thomas)

Was born in 1801 at Pershore, Worcestershire. He became a pupil of Abraham Cooper, R.A., and devoted himself chiefly to the painting of animals. At an early age he began to contribute pictures to the British Institution and afterwards to the Royal Academy, where he was a constant exhibitor. He died at Worcester in 1852.

No. **1379.** *The Ratcatcher.*

On the steps of a cottage door, a man clad in a blue tailcoat, red waistcoat and velveteen breeches, sits over his humble meal, which he is about to share with two dogs, a rough and a smooth-haired terrier, at his feet. Behind him a cat steals through the half-opened door towards a rat-trap which lies by his side. In the distance is a rural landscape.

On panel, 1 ft. 4½ in. *h.* by 1 ft. 8½ in. *w.*

Bequeathed in 1892 by Mr. Edward Archer, of Great Malvern.

WRIGHT (Joseph) OF DERBY,

Commonly called from his birth-place Wright of Derby, was born in 1734; his father was an attorney, and town clerk of Derby. In 1751 he visited London, and entered the school of Hudson, the portrait painter, the master of Reynolds and of Mortimer. Wright studied with the view of being an historical painter, but his figure subjects are mostly rather *genre* or conversational pieces than historical pictures. He established himself as a portrait painter at Derby, but acquired his reputation by fire or candlelight subjects, in which he especially excelled. He was a

* Dr. Ayscough was subsequently nominated to the See of Llandaff, but he died before the preferment had been confirmed.

fellow of the Incorporated Society of British Artists, established in London in 1765; and he was one of the most prominent contributors to the exhibitions of that Society. In 1773 he married, and went with his wife and John Dowman, the painter, to Italy, where he resided for two years, chiefly in Rome. He had the good fortune while at Naples to witness a fine eruption of Mount Vesuvius, of which he painted an effective picture; he also painted the periodical display of fireworks from the Castle of St. Angelo at Rome, known as the *Girandola*. In 1775 he returned to England with his family (a daughter was born in Rome), and set up at first at Bath; but not finding the success he anticipated, he removed in 1777 to Derby, where he was well known and better appreciated; and there he remained until his death in 1797.*

Wright was an occasional exhibitor at the Royal Academy after his return to England. His "Eruption of Vesuvius" and "Girandola" were both in the exhibition of 1778; and in 1782 he was elected an associate of the Academy; but finding Edmund Garvey, a landscape painter, elected to the full honours before him, in 1784, he withdrew his name from the Academy books; he, however, still continued to send pictures occasionally to its exhibitions. His name appears in the catalogue for the last time in 1790; and he exhibited in all thirty-seven pictures.

In 1785 Wright got up a special exhibition of his own, comprising twenty-four of his best pictures, which were arranged in Robins's auction room in Covent Garden. His principal works are:—"The Dead Soldier," "Belshazzar's Feast," "Hero and Leander," "The Storm," from the *Winter's Tale*, "Cicero's Villa," "Mæcenas's Villa," a large view of the "Head of Ulleswater," his last picture; and the following, the most remarkable of his fire-light effects:—the "Gladiator," the "Orrery," the "Air-pump," the "Hermit," the "Indian Widow," the "Forge," &c. He painted chiefly landscapes towards the close of his career. Engravings from his works are numerous. Like Hogarth and Copley, Wright painted in the solid old English method, and his pictures are still in perfect preservation.

No. 725. *An Experiment with the Air-pump.*

A family party grouped round a table on which, besides many other objects carefully painted, is an air-pump. The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon.

* *Gentleman's Magazine*, 1797.

The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water. Ten life-size figures half length.

On canvas, 6 ft. *h.* by 8 ft. *w.*

Engraved in mezzotint by Valentine Green in 1769.

Painted for Dr. Bates of Aylesbury, who paid 500 guineas for it; and exhibited in 1765 at the Society's Rooms in Spring Gardens.

Presented by Mr. Edward Tyrrell, in 1863.

ZOFFANY (Johann), R.A.,

Descended from a Bohemian family, was born at Frankfort-on-the-Maine about the year 1733, and went at an early age to study painting in Rome. He came to England in 1758, but met at first with such small encouragement that he is said to have been for some time pecuniarily embarrassed.

On the foundation of the Royal Academy, however, in 1768, Zoffany's name was enrolled among the forty original members of that institution, and in 1770 he exhibited three pictures there, one of which was a portrait group of the Royal Family. Two years later he painted "the Members of the Royal Academy," which was also exhibited.

Shortly afterwards he went to Italy with letters of recommendation to the Grand Duke of Tuscany, and while at Florence he painted his well-known picture of the Florentine Gallery, now in the Royal Collection, and a "Flight into Egypt," which appears in the Royal Academy Catalogue for 1775.

In 1783 he proceeded to India, where he remained lucratively employed for seven years. Returning to London with a competent fortune about 1796, he continued to practise his art, but whether from the effects of advancing years or impaired health, his later works are less attractive than those which he executed in his earlier life. He died in 1810.

No. **1371.** *Portrait of Sir James Cockburn (6th Bart.) and his Daughter.*

In the grounds of a country mansion, Sir James sits on a bank dressed in a crimson coat and breeches, a scarlet waistcoat laced

with gold, and white stockings. His hair is powdered, and he wears on his breast the badge of the Order of the Thistle. His infant daughter (by his first wife, Miss Douglas of Springfield), clad in a white muslin frock, pink sash, and cap, runs towards him, followed by a pet dog.

On canvas, 2 ft. 11½ in. *h.* by 2 ft. 3¾ in. *w.*

Bequeathed (with other pictures) to the Nation by Marianna Augusta, Lady Hamilton, in 1892.

Ascribed to **ZOFFANY.**

No. **1197.** *Portrait of David Garrick, the Actor.*

Life size; seen to the waist. The face nearly in full profile, and turned to the left. Garrick, who is represented with a close shaven head and divested of his wig, wears a loose morning gown of plum coloured silk, open at the chest, where a frilled shirt and linen collar leave the throat bare. In the lower portion of the picture is introduced an emblematical trophy, consisting of two masks (tragic and comic), a Pan's pipe and tibia, with flowers and foliage. Dark background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

The widow of David Garrick left this portrait, which was many years in her possession, to his grand-nephew, Nathan Egerton Garrick, from whom it passed to his eldest son, Nathan David Garrick, of Lichfield House, Acton, Middlesex, who bequeathed it to the National Gallery in 1885.

List of Pictures, of the British and Modern Schools, purchased for, presented and bequeathed to, the National Gallery; arranged according to the order of their Acquisition.

PICTURES PURCHASED.

No.	Subject.	Painter's Name.	When Purchased.
111	Lord Heathfield - - - - - - -	Sir J. Reynolds -	1824
112	Own Portrait - - - - - - - -	W. Hogarth - -	—
113, 114, 115, 116, 117, 118	Marriage "à la Mode" - - - - - -	W. Hogarth - -	—
122	Village Festival - - - - - - - -	Sir D. Wilkie - -	—
681	Captain Orme - - - - - - - -	Sir J. Reynolds -	1862
683	Mrs. Siddons - - - - - - - -	T. Gainsborough -	—
684	Dr. Schomberg - - - - - - - -	——	—
688	Alderney Bull, Cow, and Calf - -	J. Ward - - -	—
689	Mousehold Heath - - - - - - -	J. Crome - - -	—
733	Death of Major Peirson - - - -	J. S. Copley - -	1864
760	Portrait of a Parish Clerk - - -	T. Gainsborough -	1867
787	Siege of Gibraltar - - - - - - -	J. S. Copley - -	1868
*793	Destruction of Pompeii - - - -	J. Martin - - -	1869
885	The Snake in the Grass - - - -	Sir J. Reynolds -	1871
886	Admiral Keppel - - - - - - - -		
887	Dr. Johnson - - - - - - - - -		
888	James Boswell - - - - - - - -		
889	His own Portrait - - - - - - -		
890	George IV. as Prince of Wales - -		
891	Lady with a Child - - - - - - -		
892	Robinetta - - - - - - - - - -		
893	Portrait of a Lady - - - - - - -	Sir T. Lawrence -	—
894	John Knox preaching - - - - -	Sir D. Wilkie - -	—
925	Landscape, Cornard, Suffolk - - -	T. Gainsborough -	1875
926	The Windmill - - - - - - - -	J. Crome - - -	—
1037	Landscape, Slate Quarries - - -	——	1878
1038	Village Snow Scene - - - - - -	W. Mulready - -	—
1039	Landscape, A Clover Field - - -	T. Barker - - -	—
1040	Landscape, River and Rocks - - -	W. J. Müller - -	—
1043	Landscape, Gordale Scar, Yorkshire	J. Ward - - -	—
1064	On the River Wye - - - - - - -	R. Wilson - - -	1879

* This picture has been temporarily removed from the Collection under the National Gallery Loan Act.

Pictures Purchased—*continued*

No.	Subject.	Painter's Name.	When Purchased.
1065	A Corn field, with figures, a Sketch -	J. Constable - -	1879
1066	On Barnes Common - - - - - -	——	—
1067	A Quarry with Peasants - - - -	G. Morland - -	—
1068	The Parson's Daughter, a Portrait -	G. Romney - -	—
1069	From the Myth of Narcissus - - -	T. Stothard - -	—
1070	Cupids preparing for the Chase - -	——	—
1071	A Rocky River Scene - - - - -	R. Wilson - - -	—
1072	The Death of the Earl of Chatham, A Sketch - - - - - - - - -	J. S. Copley - -	—
1073	The Death of the Earl of Chatham, A Sketch - - - - - - - - -	——	—
1076	Portrait - - - - - - - - - - -	Unknown - - -	—
1110	The Spiritual form of Pitt guiding Behemoth - - - - - - - - -	W. Blake - - -	1882
1111	River Scene - - - - - - - - -	J. S. Cotman - -	—
1156	On the Ouse, Yorkshire - - - -	G. Arnald - - -	1884
1158	Harlech Castle - - - - - - -	J. Ward - - -	—
1161	Portrait of Miss Fenton, as "Polly Peachum" - - - - - - - -	W. Hogarth - -	—
1162	The Shrimp Girl - - - - - - -	W. Hogarth - -	—
1163	The Pilgrimage to Canterbury - -	T. Stothard - -	—
1167	Portrait, said to represent Mary Wollstonecraft - - - - - - -	J. Opie - - -	—
1204	The Valley of the Yare - - - - -	J. Stark - - -	1886
1208	Portrait of Wm. Godwin, the Author	J. Opie - - - -	—
1209	The Vagrants - - - - - - - -	F. Walker - - -	—
1210	Ecce Ancilla Domini - - - - -	G. C. D. Rossetti -	—
1223	View of a portion of Old Westminster Bridge - - - - - - -	S. Scott - - - -	—
1224	Portrait of Samuel Scott - - - -	T. Hudson - - -	—
1242	Stirling Castle - - - - - - - -	Alexr. Nasmyth -	1888
1249	Portrait of Endymion Porter - - -	W. Dobson - -	—
1283	View of Dedham - - - - - - -	T. Gainsborough -	1889
1259	Portrait of Anne, Countess of Albemarle - - - - - - - -	Sir J. Reynolds -	1890
1306	Landscape with Figures and Cattle -	Thomas Barker -	—
1328	View of Westminster from the Thames - - - - - - - - -	S. Scott - - -	1891
1374	A group of six heads - - - - -	W. Hogarth - -	1892
1385	Beatrix Knighting Esmond - - -	A. L. Egg - - -	1893
1388	"The Cast Shoe" - - - - - - -	G. H. Mason - -	—
1389	Chilston Lane, Torquay - - - -	G. B. Willcock -	—
1396	Portraits of Mr. and Mrs. Wm. Lindow	G. Romney - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
1402	The Laundry Maid - - - - - - -	Henry R. Morland	1894
1403	The Laundry Maid - - - - - - -	——	—
1405	Edfou, Upper Egypt - - - - - -	John F. Lewis -	—
1407	Pegwell Bay, Kent - - - - - - -	William Dyce -	—
1428	A View at Southampton - - - -	R. H. Lancaster -	—
1452	Landscape - - - - - - - - - - -	G. Stubbs - - -	—
1453	Covent Garden Market - - - - -	B. Nebot - - -	1895
1458	A Galiot in a Gale - - - - - - -	J. S. Cotman - -	—

PICTURES PRESENTED.

N.B.—Those marked with a star have been temporarily removed from this Collection under the National Gallery Loan Act of 1883.

No.	Subject.	Painter's Name.	By whom Presented.	When.
99	The Blind Fiddler - -	Sir D. Wilkie -	Sir G. Beaumont	1826
106	Man's Head - - - -	Sir J. Reynolds	—	—
108	Mæcenas' Villa - -	R. Wilson - -	—	—
110	Niobe - - - - - -			
*126	Pylades and Orestes -	B. West - - -	—	—
107	The Banished Lord - -	Sir J. Reynolds	Rev. W. Long -	-
*131	Christ healing the Sick -	B. West - - -	British Institution	—
109	The Watering Place - -	T. Gainsborough	Lord Farnborough	1827
*121	Cleombrotus - - - -	B. West - - -	W. Wilkins, R.A.	—
78	Holy Family - - - -	Sir J. Reynolds	British Institution	1828
80	The Market Cart - - -	T. Gainsborough	—	—
100	Death of Chatham - -	J. S. Copley -	Lord Liverpool -	—
105	Landscape - - - - -	Sir G. Beaumont	Lady Beaumont -	—
119	Jacques and the Stag -	—	—	—
*132	The Last Supper - - -	B. West - - -	George IV. - -	—
120	Portrait of Nollekens -	Sir W. Beechey -	Rev. R. E. Kerrick	1835
129	Portrait of Mr. Angerstein	Sir T. Lawrence	William IV. - -	1836
*142	John Kemble as Hamlet	—	—	—
143	Lord Ligonier - - -	Sir J. Reynolds	—	—
144	Portrait of West - - -	Sir T. Lawrence	—	—
130	The Cornfield - - - -	J. Constable -	Bought by Subscription -	1837
*133	Portrait of an Actor -	J. Hoppner - -	Mr. Serjt. Taddy	—
136	Portrait of a Lady - -	Sir T. Lawrence	Mr. F. Robertson	—
*171	Portrait of Sir J. Soane -	J. Jackson - -	British Institution	1839
178	Serena rescued by Sir Calepine - - - -	W. Hilton -	Bought by Subscription - -	1841
182	Study of Heads - - -	Sir J. Reynolds	Lady W. Gordon	—
183	Portrait of Sir D. Wilkie	T. Phillips - -	The Painter - -	—
185	Do. Sir W. Hamilton	Sir J. Reynolds	Deposited by the Trustees of the British Museum	1843
*188	Do. Mrs. Siddons -	Sir T. Lawrence	Mrs. Fitz Hugh	—
301	View in Italy - - - -	R. Wilson -	Mr. Robert Vernon	1847
302	View in Italy - - - -	—	—	—
303	View in Italy - - - -	—	—	—
304	Lake Avernus - - -	—	—	—
305	Sir Abraham Hume - -	Sir J. Reynolds	—	—
306	Own Portrait - - - -	—	—	—
307	The Age of Innocence -	—	—	—
308	Musidora - - - - - -	T. Gainsborough	—	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
309	Watering Place - -	T. Gainsborough	Mr. Robert Vernon	1847
310	Landscape - - -	——	——	—
311	Cottage Children - -	——	——	—
312	Lady Hamilton -	G. Romney - -	——	—
313	London Bridge - -	S. Scott - - -	——	—
314	Westminster Bridge -	——	——	—
315	The Installation - -	B. West - - -	——	—
316	Lake Scene - - -	P. Loutherbourg	——	—
317	Greek Vintage - -	T. Stothard - -	——	—
318	Woodland Dance - -	——	——	—
319	Cupid Bound - - -	——	——	—
320	Nymphs Bathing - -	——	——	—
321	Intemperance - -	——	——	—
322	A Battle - - -	——	——	—
*323	The Raffle - - -	E. Bird - - -	——	—
*324	The Countess of Darnley	Sir T. Lawrence	——	—
*325	Portrait of John Fawcett			
*326	Miss Stephens - -	J. Jackson - -	——	—
327	The Valley Farm - -	J. Constable -	——	—
328	The First Earring - -	Sir D. Wilkie -	——	—
329	The Bagpiper - -	——	——	—
330	Landscape - - -	——	——	—
331	Newsmongers - -	——	——	—
*332	Peep-o'-Day Boy's Cabin	——	——	—
333	Edith discovering the Body of Harold -	W. Hilton - -	——	—
*334	Study of a Head - -	——	——	—
*335	Ditto - - - -	——	——	—
*336	Ditto - - - -	——	——	—
*337	Cupid disarmed - -	——	——	—
338	Abraham's Servant and Rebekah - - -	——	——	—
*339	Wood Nymph - -	T. Phillips - -	——	—
340	Returning from Market	Sir A. W. Callcott	——	—
*341	Coast Scene - -	——	——	—
342	Landscape, with Cattle -	——	——	—
343	The Wooden Bridge -	——	——	—
344	The Benighted Traveller	——	——	—
*345	Old Pier, Little Hampton	——	——	—
346	Entrance to Pisa - -	——	——	—
*347	Dutch Ferry - - -	——	——	—
348	Coast of Holland - -	——	——	—
*349	Flower Girl - -	H. Howard - -	——	—
*350	The Dead Robin - -	H. Thomson -	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
*351	Happy as a King	W. Collins	Mr. Robert Vernon	1847
352	Prawn Catchers			
353	Yorick and the Grisette	G. S. Newton	——	—
354	The Window			
*355	Dull Reading	A. Geddes	——	—
356	Youth and Pleasure	W. Etty	——	—
*357	A Persian	——	——	—
*358	Imprudence of Candaules	——	——	—
359	The Luteplayer	——	——	—
*360	The Dangerous Playmate	——	——	—
*361	Head of Christ	——	——	—
*362	Christ appearing to Mary Magdalen	——	——	—
*363	Il Duetto	——	——	—
*364	Window in Venice	——	——	—
*365	The Magdalen	——	——	—
*366	Bathers	——	——	—
*367	Infant Bacchus	Sir M. A. Shee	——	—
*368	Portrait of T. Morton			
369	William III. landing at Torbay	J. M. W. Turner	——	—
370	Venice, Ducal Palace	——	——	—
*371	The Fates and the Golden Bough	——	——	—
*372	Venice, the Giudecca, &c.	——	——	—
*373	Arabs dividing Spoil	Sir W. Allan	——	—
374	Column of St. Mark	R. P. Bonington	——	—
*375	Spaniards and Peruvians	H. P. Briggs	——	—
*376	Juliet and the Nurse			
*377	Falstaff and Mrs. Ford	G. Clint	——	—
378	The Newspaper	T. S. Good	——	—
379	Lycian Peasants	W. J. Müller	——	—
380	A Cottage in Hyde Park	P. Nasmyth	——	—
381	Landscape			
382	A Negro	J. Simpson	——	—
*383	Vigilance	H. Wyatt	——	—
*384	The Philosopher			
*385	De Tabley Park	J. Ward	——	—
*386	Council of Horses			
*387	Claret Vintage	T. Uwins	——	—
*388	*Le Chapeau de Brigand*			
*389	The Fiery Furnace	G. Jones	——	—
*390	Lady Godiva	——	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
391	Battle of the Borodino -	G. Jones - -	Mr. Robert Vernon	1847
*392	Utrecht - - -	——	——	—
393	The last in - - -	W. Mulready -	——	—
394	Fair Time - - -	——	——	—
395	Crossing the Ford -	——	——	—
*396	The Young Brother -	——	——	—
397	Christ lamenting over Jerusalem - -	Sir C. L. Eastlake	——	—
398	Haidee, a Greek Girl -	——	——	—
399	Escape of the Carrara Family - - -	——	——	—
400	Burgos Cathedral -	D. Roberts -	——	—
401	Church of St. Paul, Antwerp - -			
402	Sancho Panza and the Duchess - -	C. R. Leslie -	——	—
403	Uncle Toby and Widow Wadman - -			
404	Entrance to the Zuyder Zee - -	C. Stanfield -	——	—
405	Battle of Trafalgar -	——	——	—
406	Lake of Como - -	——	——	—
407	Venice - - -	——	——	—
*408	Clarissa Harlowe - -	C. Landseer -	——	—
409	Spaniels - - - -	Sir E. Landseer	——	—
410	High Life and Low Life	——	——	—
411	Highland Music - -	——	——	—
412	The Hunted Stag - -	——	——	—
413	Peace - - - -	——	——	—
414	War - - - -	——	——	—
*415	A Dialogue at Waterloo	——	——	—
416	Portrait of Mr. Robert Vernon - - -	H. W. Pickersgill	——	—
*417	A Syrian Maid - -			
*418	The Cover side - -	F. R. Lee -	——	—
*419	Showery Weather -			
*420	Stepping Stones - -	W. F. Witherington	——	—
*421	The Hop Garland -			
422	Play Scene in Hamlet -	D. Maclise -	——	—
423	Malvolio & the Countess	——	——	—
424	The Synagogue - -	S. A. Hart -	——	—
*425	Sir Thomas More and his Daughter - -	J. R. Herbert -	——	—
426	Going into School - -	T. Webster -	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
427	A Dame's School - -	T. Webster - -	Mr. Robert Vernon	1847
*428	Country Cousins - -	R. Redgrave -	——	—
429	The Pathway to the Church - - - -	T. Creswick -	——	—
430	Dr. Johnson in the Ante-room of Lord Chesterfield - -	E. M. Ward -	——	—
431	The Fall of Clarendon-			
432	The South Sea Bubble -			
*433	The Tambourine - -	Penry Williams	——	—
*434	Italian Peasants - -			
*435	Milking time - - -	T. S. Cooper -	——	—
*436	Cattle, Morning - -			
437	The Fisherman's Home -	F. Danby - -	——	—
438	Woodcutters - - -	J. Linnell - -	——	—
439	The Windmill - - -			
*440	The Gouty Angler - -	T. Lane - - -	——	—
*441	Fruit - - - - - -	G. Lance - -	——	—
442	Red Cap - - - - -			
443	Fruit - - - - - -			
444	*Le Diable Boiteux* - -	A. L. Egg - -	——	—
*445	The Cottage of Sclaunder - - - - - -	F. R. Pickersgill	——	—
446	The Pride of the Village	J. C. Horsley -	——	—
447	Dutch Boats in a Calm-	E. W. Cooke -	——	—
448	The Boat House - -			
*449	Lord Wm. Russell in the Tower - - - - -	A. Johnston -	——	—
450	A Village Holiday - -	F. Goodall - -	——	—
451	The Tired Soldier - -			
452	The Frugal Meal - -	J. F. Herring -	——	—
453	The Cradle - - - -	A. Fraser - -	——	—
454	Female Head - - -	E. V. Rippingille	——	—
*455	A Capuchin Friar - -			
*456	Council of War at Courtray - - - -	L. Haghe - -	——	—
*457	The Surprise - - - -	C. M. Dubufe -	——	—
*217	Portrait of Wm. Woollett	Gilbert Stuart -	Mr. H. Farrer -	1849
*220	Do. John Hall - -	——	H. Graves & Co.	1850
*229	Do. Benjamin West -	——	J. H. Anderdon	1853
*238	Do. William Pitt -	J. Hoppner - -	Mr. G. Moffat -	—
563	Jerusalem - - -	T. Seddon -	An Association of Gentlemen.	1857
601	Geraldine - - -	Sir W. Boxall -	Mr. J. Kenyon -	1859

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
678	Study of a Head - -	T. Gainsborough	H. G. Moysey and the Rev. F. L. Moysey	1861
725	The Air-Pump - -	J. Wright of Derby	Mr. Edw. Tyrrell	1863
*743	Portrait of Sir David Brewster - - -	Sir J. W. Gordon	Mr. H. G. Watson	1865
754	Portraits of Two Gentlemen - - -	Sir J. Reynolds -	Mrs. Martha Beaumont	1866
759	The Remorse of Judas -	E. Armitage -	The Painter -	—
*761	Twelve Scenes from "Don Quixote" -	Robert Smirke -	Captain and Mrs. Lambert	1867
*762	Scene from "Don Quixote" - -	——	——	—
*763	Ditto -	——	——	—
*764	Ditto -	——	——	—
*765	"Mawworm" -	——	——	—
*786	The Raising of Lazarus	B. R. Haydon -	Mr. R. E. Lofft	1868
*791	The Nun - - -	H. W. Pickersgill	The Painter -	—
*792	The Woodman - -	Thomas Barker	Mr. R. E. Lofft	—
*795	The Worship of Bacchus	Geo. Cruikshank	The Painter's friends.	1869
*800	Relief of Lucknow -	G. Jones - -	The Painter -	1870
*801	Passage of Ganges at Cawnpore -			
810	Pardon day in Brittany	Charles Poussin	Mr. R. E. Lofft	—
1030	Inside of a Stable -	George Morland	Mr. T. Birch Wolfe	1877
1044	Portrait of the Rev. Sir Henry Bate Dudley, Bart. - - -	T. Gainsborough	——	1878
1097	Landscape - - - - -	Unknown - -	Trustees of the British Museum	1880
1112	Portrait of Mrs. Ann Hawkins - - -	J. Linnell - -	Mr. F. Piercy -	1882
1142	"The August Moon" -	Cecil Lawson -	Mrs. Cecil Lawson	1883
1164	The Procession from Calvary - - -	W. Blake - -	Mr. F. T. Palgrave	1884
1191	The loss of H.M.S. "Royal George" -	J. C. Schetky -	The Misses Trevenen	1885
1198	Portrait of Mr. H. Byne	Lemuel F. Abbott	Miss C. C. Lippincott	—
1205	The Woods of Sweet Chestnut above Varenna, Lake Como -	F. R. Bridell -	Mrs. Bridell Fox	1886

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
1207	The Hay-Wain - - -	J. Constable -	Mr. H. Vaughan	1886
1228	Titania and Bottom - -	H. Fuseli - -	Miss J. Carrick Moore	1887
1235	View of the House in which the Artist was born - - - - - -	John Constable	Miss Isabel Constable	—
1236	"The Salt Box," Hampstead Heath - - -	—	—	—
1237	View on Hampstead Heath - - - - -	—	—	—
1244	The Bridge at Gillingham - - - - - -	—	—	1888
1245	Church Porch, Bergholt	—	—	—
1246	A House at Hampstead	—	—	—
1253	View of Hyde Park Corner - - - -	James Holland	Miss E. J. Wood	—
1254	Ditto -	Unknown - -	—	—
1271	Portrait of a Young Man - - - - - -	T. Gainsborough	Mr. James R. Swinton	—
1279	"Beata Beatrix" - -	G. C. D. Rossetti	Lady Mount-Temple.	1889
1281	Portrait of Mrs. Brocas	Francis Cotes -	Mr. George Holt	—
1285	Portrait of Napoleon I.	Emile J. H. Vernet	Duke of Leinster	—
1322	The Eve of the Deluge -	William B. Scott	Miss Alice Boyd	1891
1382	"Salvator Mundi" - -	J. Jackson - -	Rev. John Gibson	1892
1391	The Harbour of Refuge	F. Walker - -	Mr. William Agnew	1893
1392	Cardinal Bourchier and the Widow of Edward IV. - - -	John Z. Bell -	Mrs. J. Z. Bell -	—
1394	Christ washing St. Peter's Feet - -	F. Madox Brown	A Body of Subscribers	—
1404	Portrait of James Northcote - -	J. Jackson - -	The Earl of Carlisle -	1894
1408	Portrait of a Boy - -	John Opie - -	Mr. Edward Opie	—
1426	St. John leading the Virgin Mary from the Tomb - -	W. Dyce - -	Anonymous -	—
1448	A Village Green in France	F. S. Bonvin -	Mrs. E. Edwards	1895

PICTURES BEQUEATHED.

N.B.—Those marked with a star have been temporarily removed from this Collection under the National Gallery Loan Act.

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
124	Portrait of the Rev. W. H. Carr.	J. Jackson - -	Rev. W. H. Carr	1831
*128	Portrait of Wm. Windham	Sir J. Reynolds -	G. J. Cholmondely	—
*139	Religion, an Allegory -	A. Kaufmann -	Mr. J. Forbes -	1835
79	The Graces - - - -	Sir J. Reynolds	Lord Blessington	1837
123	Moonlight - - - - -	E. Williams - -	Lt. Col. Ollney -	—
162	Infant Samuel - - - -	Sir J. Reynolds -	Lord Farnborough	—
231	Portrait of T. Daniell, R.A.	Sir D. Wilkie -	Miss M. A. Fuller	—
479	The Sun rising in Mist	J. M. W. Turner	The Painter - -	1853
498	Dido building Carthage	J. M. W. Turner	The Painter - -	1853
241	The Village Beadle - -	Sir D. Wilkie -	Lord Colborne -	1854
267	Landscape - - - - -	R. Wilson - -	Richard and Miss C. J. Garnons.	—
458	Portrait of himself - -	J. M. W. Turner	The Painter - -	1856
459	Moonlight - - - -	—	—	—
*460	Buttermere Lake - - -	—	—	—
461	Coniston Fells - - -	—	—	—
*462	Cattle in Water - - -	—	—	—
463	Æneas, with the Sibyl -	—	—	—
*464	Rizpah - - - - - -	—	—	—
465	Castle - - - - - -	—	—	—
*466	View in Wales, Castle -	—	—	—
*467	Sandpit - - - - - -	—	—	—
468	Clapham Common - -	—	—	—
469	Sea Piece - - - - -	—	—	—
470	The Tenth Plague - -	—	—	—
471	Jason - - - - - -	—	—	—
472	Calais Pier - - - -	—	—	—
473	The Holy Family - -	—	—	—
474	Destruction of Sodom -	—	—	—
475	View of a Town - - -	—	—	—
476	The Shipwreck - - -	—	—	—
477	The Garden of the Hesperides - - -	—	—	—
478	Blacksmith's shop - -	—	—	—
480	Death of Nelson - - -	—	—	—
481	Spithead - - - - -	—	—	—
482	The Garreteer's Petition	—	—	—
483	London from Greenwich -	—	—	—
484	St. Mawes, Cornwall -	—	—	—
485	Abingdon, Berkshire -	—	—	—
486	Windsor - - - - -	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
*487	Ruin, with Cattle - -	J. M. W. Turner	The Painter	1856
488	Apollo and the Python -	——	——	—
489	Avalanche - - - - -	——	——	—
490	Hannibal crossing the Alps	——	——	—
491	Kingston Bank - - -	——	——	—
492	Frosty Morning - - -	——	——	—
493	The Deluge - - - -	——	——	—
494	Dido and Æneas - - -	——	——	—
495	Apuleia in Search of Apuleius - - - -	——	——	—
496	Bligh Sand - - - -	——	——	—
497	Crossing the Brook - -	——	——	—
*499	The Decline of Carthage	——	——	—
500	The Field of Waterloo -	——	——	—
501	Orange - Merchantman going to pieces - -	——	——	—
502	Richmond Hill - - -	——	——	—
*503	Rome, from the Vatican	——	——	—
*504	Rome, the Arch of Titus	——	——	—
505	The Bay of Baiæ - -	——	——	—
506	Carthage - - - - -	——	——	—
507	Scene from Boccaccio -	——	——	—
508	Ulysses deriding Polyphemus - - - - -	——	——	—
*509	The Loretto Necklace -	——	——	—
510	Pilate washing his Hands	——	——	—
511	View of Orvieto - - -	——	——	—
512	Caligula's Palace and Bridge - - - -	——	——	—
513	The Vision of Medea -	——	——	—
514	Watteau painting - -	——	——	—
515	Lord Percy under attainder - - - - -	——	——	—
516	Childe Harold's Pilgrimage	——	——	—
517	The Fiery Furnace - -	——	——	—
*518	Heidelberg Castle - -	——	——	—
*519	Regulus leaving Rome -	——	——	—
520	Apollo and Daphne - -	——	——	—
*521	Hero and Leander - -	——	——	—
*522	Phryne going to the Bath	——	——	—
523	Agrippina - - - - -	——	——	—
524	The Temeraire - - -	——	——	—
*525	Bacchus and Ariadne -	——	——	—
526	The New Moon - - -	——	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
*527	Venice, Bridge of Sighs	J. M. W. Turner	The Painter	1856
528	Burial of Wilkie	—	—	—
529	The Exile and the Rock Limpet	—	—	—
530	Steamer in a Snowstorm	—	—	—
531	The Evening of the Deluge	—	—	—
532	The Morning after the Deluge	—	—	—
*533	The Opening of the Walhalla	—	—	—
534	Approach to Venice	—	—	—
535	The "Sun of Venice" going to Sea	—	—	—
536	Port Ruysdael	—	—	—
*537	Van Tromp	—	—	—
538	Rain, Steam, and Speed	—	—	—
*539	Venice, the Giudecca	—	—	—
*540	Venice, the Quay	—	—	—
541	Venice, Noon	—	—	—
*542	Venice, Sunset	—	—	—
*543	Venice. Going to the Ball	—	—	—
544	Venice. Returning from the Ball	—	—	—
545	Whalers	—	—	—
*546	Whalers	—	—	—
*547	Whalers boiling Blubber	—	—	—
548	Queen Mab's Grotto	—	—	—
549	Masaniello	—	—	—
550	The Angel in the Sun	—	—	—
551	Tapping the Furnace	—	—	—
*552	Æneas relating his story to Dido	—	—	—
*553	Mercury sent to admonish Æneas	—	—	—
*554	The Departure of the Trojan Fleet	—	—	—
*555	The Visit to the Tomb	—	—	—
556	The Battle of Trafalgar	—	—	—
*557	Richmond Bridge	—	—	—
558	Fire at Sea	—	—	—
559	Petworth Park	—	—	—
560	Chichester Canal	—	—	—
561	Mountain Glen	—	—	—
561A	A Mountain Stream	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
*562	Harvest Home - - -	J. M. W. Turner	The Painter -	1856
603	Sleeping Bloodhound -	Sir E. Landseer	Mr. Jacob Bell -	1859
604	Dignity and Impudence -	——	——	—
605	The Defeat of Comus -	——	——	—
606	Shoeing - -	——	——	—
607	Highland Dogs - -	——	——	—
608	Alexander and Diogenes	——	——	—
609	Maid and Magpie - -	——	——	—
*610	Bloodhound and Pups -	Charles Landseer	——	—
*611	Pillaging a Jew's House	——	——	—
*612	The Sacking of Basing House - - -	——	——	—
614	The Bather - - -	W. Etty - -	——	—
615	Derby Day - - - -	W. P. Frith -	——	—
616	James II. &c. - -	E. M. Ward -	——	—
*617	Bibliomania - - -	W. Douglas -	——	—
*618	The Foundling - -	G. B. O'Neill -	——	—
*619	Evening in the Meadows	Lee and Cooper -	——	—
620	River Scene - - -	——	——	—
621	Horse Fair - - - -	Rosa Bonheur -	——	—
*662	Neapolitan Peasants at a Fountain - -	Penry Williams	Mrs. Huskisson -	1860
675	Mary Hogarth - - -	W. Hogarth -	Mr. R. Frankum	1861
*676	Paul's Wharf - - - -	J. A. Sleap - -	——	—
*682	Punch - - - -	B. R. Haydon -	Dr. Darling -	1862
677	Lewis the Comedian -	Sir M. A. Shee	Mr. T. D. Lewis	1863
*730	Sir Guyon - - - -	T. Uwins - -	Mr. Apsley Pellatt	—
*731	Loch-an-Eilan - - -	Rev. J. Thomson	Mrs. A. Thomson	1864
*738	An Incident in a Battle -	Chas. Tshaggeny	J. M. Oppenheim	—
784	Mr. W. Siddons - - -	J. Opie - -	Mrs. C. Combe	1868
785	Mrs. Siddons - - - -	Sir T. Lawrence	Mrs. C. Combe	1868
789	Mr. J. Baillie and Family	T. Gainsborough	Mr. A. Baillie -	—
*799	Portrait of a Lady as Hebe - - -	B. West - -	Miss H. Worrell	1869
813	Sea piece - -	J. M. W. Turner	Mr. J. M. Parsons	1870
*814	A Calm, Dort - -	P. J. Clays -	——	—
815	The Roads of Flushing	P. J. Clays -	——	—
897	Chapel-Fields, Norwich -	J. Crome - -	Mr. H. F. Chorley	1872
898	Byron's Dream - -	Sir C. L. Eastlake	Mr. T. Howard -	—
899	Bridge near Rajemahel -	T. Daniell - -	Mrs. W. Mansfield	—
900	Portrait of Lady Oxford	J. Hoppner - -	Lady Langdale -	1873
917	No News - -	T. S. Good - -	Mrs. M. E. Good	1874
918	Fisherman with a Gun	T. S. Good - -	Mrs. M. E. Good	1874
919	Study of a Boy - -	T. S. Good - -	Mrs. M. E. Good	1874

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
921	Blind Man's Buff - -	Sir D. Wilkie -	Miss H. Bredel	1875
922	Child with a Kid - - -	Sir T. Lawrence	Lady G. Fane - -	—
*1026	Troilus and Cressida -	J. Opie - -	Mr. George Silk	1834
*1027	Ariel - - - -	H. Singleto -	The Painter -	1840
*1028	Manto and Tiresias -			
1029	The Temples of Pæstum	W. Linton -	——	1876
1046	Sigismonda - - -	W. Hogarth -	Mr. J. H. Anderdon.	1879
1091	The Vision of Ezekiel -	P. F. Poole -	The Painter -	—
1146	Portrait of a Lady -	Sir H. Raeburn	Mr. R. Dudgeon	1883
1153	A Family Group -	W. Hogarth -	Rev. W. Finch -	—
1169	Portrait of Mrs. Robt. Hollond - - -	Ary Scheffer -	Mr. Rob. Hollond	1884
1170	St. Augustine and St. Monica - - -			
1174	The Watering Place -	Gainsborough -	Mrs. Elizabeth Vaughan.	1885
1175	Regent's Park, 1807 -	James Ward -	——	—
1176	Landscape - - -	P. Nasmyth -	——	—
1177	Landscape - - -			
1178	Landscape - - -			
1179	Landscape - - -			
1180	Cliveden-on-Thames -	J. M. W. Turner	——	—
1181	A Sea-shore Scene -	W. Mulready -	——	—
1182	A Scene from Milton's "Comus" - -	C. R. Leslie -	——	—
1183	Landscape - - -	P. Nasmyth -	——	—
1184	A Fruit-piece - -	G. Lance - -	——	—
1185	Nymphs and Satyrs -	T. Stothard - -	——	—
1186	Landscape with Cattle -	J. Glover - -	——	—
1187	A Sketch of Rustic Figures - - -	Sir D. Wilkie -	——	—
1197	Portrait of David Garrick, the Actor.	Ascribed to Zoffany.	Mr. Nathan David Garrick.	—
1225	Portraits of the Artist's Father and Mother -	T. Webster -	The Painter -	1886
1226	"A Distinguished Member of the Humane Society" - -	Sir E. Landseer	Mr. Newman Smith.	1887
1238	Portrait of Sir Samuel Romilly - - -	Sir T. Lawrence	Mr. Chas. Romilly	—
1250	Portrait of Charles Dickens - - -	D. Maclise - -	The Revd. Sir Edw. R. Jodrell, Bart.	1888

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1272	The Cenotaph	J. Constable	Miss Isabel Constable	1888
1273	Flatford Mill, on the River Stour	J. Constable	Miss Isabel Constable	—
1274	The Glebe Farm	J. Constable	Miss Isabel Constable	—
1275	View at Hampstead	J. Constable	Miss Isabel Constable	—
1276	Harwich: Sea and Lighthouse	J. Constable	Miss Isabel Constable	—
1290	Landscape with Figures	R. Wilson	Mr. J. S. Beckett	1889
1307	Portrait of Miss C. Fry	Sir T. Lawrence	Mr. Wm. Wilson	1890
1349	Study of a Lion	Sir E. Landseer	Mr. Thos. H. Hills	1892
1350	Study of a Lion	——	——	—
1351	Door of a Village Inn	G. Morland	Sir Oscar M. P. Clayton	—
1354	Portrait of Sir A. Cockburn	Unknown	Marianna Augusta, Lady Hamilton	—
1355	Portrait of Dr. Cockburn	——	——	—
1356	Portrait of Wm. Cockburn	——	——	—
1357	Portrait of Lady Stewart	——	——	—
1358	Portrait of Sir J. Stewart	——	——	—
1359	Portrait of Sir J. Cockburn	——	——	—
1360	Portrait of Sir T. Lyttelton	R. Wilson	——	—
1361	Portrait of Sir R. Lyttelton	P. G. Battoni	——	—
1362	Portrait of Lord Lyttelton	R. Brompton	——	—
1363	Portrait of Mrs. Ayscough	Unknown	——	—
1364	Portraits of the two Sons of Frederick, Prince of Wales, with their Tutor, Dr. F. Ayscough	R. Wilson	——	—
1365	Portraits of Lady Cockburn and her Children	Sir J. Reynolds	——	—
1366	Portrait of Sir J. Cockburn	A. W. Devis	——	—
1367	Portrait of Sir J. Cockburn	A. Morton	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When
1368	Portrait of Lady Cockburn	A. Morton	Marianna Augusta, Lady Hamilton	1892
1369	Portrait of Marianna A. Cockburn	A. W. Devis	——	—
1370	Portrait of Marianna Augusta, Lady Hamilton	A. Morton	——	—
1371	Portrait of Sir J. Cockburn and his Daughter	J. Zoffany	——	—
1372	Portrait of Sir G. Cockburn.	J. J. Halls	——	—
1373	Portrait of Capt. G. E. Ayscough.	Unknown	——	—
1379	The Ratcatcher	T. Woodward	Mr. Edward Archer	—
1384	View in Hampshire	P. Nasmyth	Col. Alexr. B. Read	1893
1395	Portrait of Mrs. C. H. Bellenden Ker	Sir C.L.Eastlake.	Mr. Charles H. Bellenden Ker	—
1398	"Ippolita Torelli"	Sir C. L. Eastlake	Lady Eastlake	—
1413	Portrait of Mr. Philip Sansom	Sir T. Lawrence	Miss Ellen Sansom	1894
1414	Portrait of Philip Sansom as a Child	R. Westall	——	—
1435	Portrait of Lt.-Col. Bryce McMurdo	Sir H. Raeburn	Sir Wm. M. S. McMurdo	1895

LIST OF DRAWINGS AND SKETCHES BY TURNER

(of which the greater part are permanently, and a certain number are periodically, exhibited in the Eastern Ground-floor Rooms).

THE LIBER STUDIORUM.

Fifty-one Water Colour Drawings in brown, being the greater portion of the original Drawings made for the so-called *Liber Studiorum*, or 'Book of Studies,' in imitation of Claude's *Liber Veritatis*, or 'Book of Truth.' The prints, in brown ink, from these drawings, were published, in numbers, from the year 1807 until 1819. Many of the plates were etched, and some engraved, by Turner himself.

Compositions.

No.
461. Jason.
462. Solitude.
463. Bridge with Goats.
464 Bridge in middle distance.
465. Cephalus and Procris.
466. Pastoral.
467. Pastoral with Castle.
468. Woman playing Tambourine.
469. The Tenth Plague of Egypt.
470. Hindoo Devotions.
471. Hindoo Ablutions.
472. Christ and the Woman of Samaria.

Foreign Views.

473. Laufenburg on the Rhine.
474. The Lake of Thun, Switzerland.
475. Thun, Switzerland.
476. The Little Devil's Bridge, Altdorf.
477. Mount St. Gothard.
478. Bonneville, Savoy.
479. The Alps from Grenoble to Chamberi.

British Views.

480. Norham Castle, on the Tweed.
481. Holy Island Cathedral.
482. Morpeth.
483. Rivaulx Abbey, Yorkshire.

No.
484. Crypt, Kirkstall Abbey.
485. Dunstanburgh Castle.
486. Coast of Yorkshire.
487. Winchelsea.
488. East Gate, Winchelsea.
489. Hind Head Hill.
490. Martello Towers, Bexhill.
491. St. Catherine's Hill, near Guildford.
492. Pembury Mill, Kent.
493. Greenwich Hospital.
494. Chepstow Castle, River Wye.
495. The Wye and the Severn.
496. Flint Castle, Smugglers.
497. Dumblane Abbey.
498. Peat Bog, Scotland.
499. View near Blair Atholl.
500. The Clyde.
501. Inverary Castle.

Various.

502. Sketch for Sea Piece.
503. Ditto.
504. Bridge and Cows.
505. Watermill.
506. Stack Yard.
507. Farm-yard with Pigs.
508. Hedging and Ditching.
509. Marine Dabbler.
510. Young Anglers.
511. Juvenile Tricks.

SKETCHES AND DRAWINGS

Extending over a period of nearly sixty years, arranged as nearly as practicable in chronological order.*

First Period, Early Sketches.

No.	Subject.	Method.
523	North-west view of Malmsbury Abbey—View on the River Avon, "from Wallace's Wall" —"View of Cooks Folly" looking up the Avon, "with Wallace's Wall and the Hot Wells" - - - - - -	In Water Colour.
401	The Mewstone - - - -	Do.
524	Tower of St. Mary Redcliffe, Bristol—Transept and Towers of York Cathedral—Tower of Boston, Lincolnshire - -	Pencil Outline.
402	Malmsbury Abbey - - - -	Do.
403	Kirkstall Abbey - - - - -	Do.
404	Holy Island Cathedral - - - -	Do.
525	Leeds—Bolton Abbey - - -	Do.
526	Fire (Steam) Engine, Coalbrook Dale—Copper-works, Swansea—Fire Engine, Coalbrook Dale—Iron Foundry, Maidley Wood—Fire Engine, Coalbrook Dale—Fire Engine near Glasmount. (So named at the backs)	Pen and Ink.
405	View of the Interior of the Savoy Chapel -	Light and Shade.
527	View of Tivoli - - - - -	Do.
528	Study of Shipping - - - -	Do.
529	Portico of St. Peter's, Rome - - -	Do.
530	Study of a Cottage - - - -	Water Colour.
531	A Cottage Roof - - - - -	Do.
532	Carisbrook Castle - - - -	Do.
406	An Interior - - - - -	Do.
407	Seven Sketches—Crossing the Brook, Ivy Bridge, &c. - - - -	Pencil and body colour.
533	Three Studies of Boats - - -	Water Colour.
534	Do. Do. - - - - -	Body colour on brown and on blue.
535	Seven Studies of a Shipwreck—Sketch of a Boat - - - - - -	Pen and Ink.
536	Two Coast Scenes - - - - -	Do.
408	Sketch for Picture of Ivy Bridge, Devon -	Pencil.
409	Study of a Stream - - - - -	Water Colour.

* The numbers are the numbers of the Frames only, and when more than one subject is given for a frame, the sketches are named from left to right.

SECOND PERIOD, FROM ABOUT 1802.

No.	Subject.	Method.
537	Two Studies of Fir and Willow - -	Pencil on brown.
538	Study near Grenoble - - - - -	Pencil and Chalk on brown.
539	The Lake of Brientz—Vevay - -	Do.
540	Convent of the Great St. Bernard—The Town of Aosta - - - - -	Do.
541	Roman Gate, Aosta—Another View of the same - - - - -	Do.
542	Castle of Aosta, two Views - - -	Pencil and Chalk on brown, and Water Colour.
543	Glaciers, Grindelwald—Fallen Trees -	Pencil and Chalk on brown.
544	The Ascent to Cormayeur—Valley of the Isere - - - - - -	Do.
545	The Road from Voreppe to Grenoble—Mont Blanc from Fort St. Louis - -	Do.
546	The Alps looking towards Grenoble—Grenoble with Mont Blanc - - - - -	Do.
547	Two Views of Grenoble - - -	Do.
548	Doric Pillars—Study of Light and Shade -	Water Colours.
410	Study of a Mountain Stream - - -	Oil Colours.
549	Edinburgh from Calton Hill - -	Drawing in Water Colour.
550	Building, with Cattle - - - - -	Body colour on blue.
551	Funeral of Sir Thomas Lawrence - -	Water Colour.
552	Contamines, Savoy - - - - -	Body colour on brown.
553	Source of the Arveron - - - - -	Chalk on brown.
554	Valley of Chamouni - - - - -	Do. and body colour.
555	Battle of Fort Rock, Val d'Aosta, 1796; exhibited in 1815* - - - - - -	Drawing in Water Colour.
556	Ivy Bridge, Devon - - - - -	Drawing in Water Colour.
557	Two Studies of a Figure, for Picture of Deluge	Chalk on blue.
558	Folkestone, from the Sea - - -	Water Colour.
559	Study of a Cutter - - - - -	Chalk on blue.
560	Study of a Pilot Boat - - - -	Pen and Ink on blue.
561	Two Marine Sketches - - - -	Pen and Chalk on blue.
562	Do. Do. - - - - -	Do.
563	Study of an Arm Chair - - -	Oil Colours.
411	Four Studies of Dock Leaves - -	Pen and Ink.

* It was in this fort that Count Cavour finished his military career in 1831; he resigned his commission as an officer of engineers out of sheer ennui. De La Rive, *Reminiscences &c.* of Count Cavour, 1862, p. 34.

No.	Subject.	Method.
564	Four Studies of Plants - - - - -	Pen and Ink on white and brown.
412	Study of Sheep - - - - - -	Pencil.
565	Study of Pigs and of Donkeys - -	Body colour on brown and on blue.
413	Study of Dutch Hardware, &c. - -	Pen and Pencil Outlines.
566	Views in Rouen—Norman Caps - -	Pencil.
414	Studies on the Seine—Sketches from Claude	Do.
567	Studies of a Skeleton - - - - -	Chalk on brown.
568	Dead Ducks - - - - - - -	Colour and Chalk.
415	Study of a Teal flying - - - -	Water Colour.

Nine Views of Rome, 1819. *Sketches in body colour.*

592. Rome from Monte Mario.
593. Rome from the Barberini Villa.
591. Bridge and Castle of Sant' Angelo from St. Peter's.
596. The Colosseum.
597. The Basilica of Constantine.
599. The Arches of Constantine and Titus.
598. The Church and Convent of the Quattro Coronati.
594. The Nymphæum of Alexander Severus.
595. The Claudian Aqueduct.

Third Period, from about 1820.

No.	Subject.	Method.
569	Two Landscapes - - - - - -	Pencil Outlines.
416	Landscape - - - - - - -	Do.
417	Do. - - - - - - - -	Do.
570	Two Landscapes - - - - -	Do.
571	Landscape; Moonlight - - - -	Water Colour.
572	A Stormy Sky - - - - - -	Do.
573	Three Marine Sketches - - - -	Do.
574	Do. Do. - - - -	Body colour on blue.
418	Dover - - - - - - - -	Drawing in Water Colour.
419	North Shields - - - - - -	Do.
420	Rochester - - - - - - -	Do.
575	Four Sketches—Rivers of France - -	Body colour on blue.
421	Four Sketches—Calais - - -	Pen and Ink on blue.

No.	Subject.	Method.
422	Evreux Market Place—Louviers—and Two Sketches of Vernon - - - -	Pen and Ink on blue.
423	Marly, near St. Germain, looking up the River—Castle of the Fair Gabrielle—and near St. Germain, looking down the River	Pen and Ink.
424	Four Studies—Ambleteuse? Dieppe, and Rouen - - - . -	Do.
576	Three Sketches of Rooms at Petworth -	Body colour on blue.
425	Four Sunset Studies at Petworth - -	Do.
426	Four Sketches—Rivers of France - -	Do.
427	Do. Do. - - -	Do.
428	Do. Do. - - - -	Do.
429	Do. Do. - - -	Do.
430	Do. Do. - - - -	Do.
431	Do. Do - - -	Do.
432	Do. Do. - - -	Do.
433	Do. Do. - - - -	Do.
434	Do. Do. - - -	Do.
435	Theatre at Dijon—Room at Petworth, &c. -	Do.
577	Two Studies for Vignettes, Rogers's Columbus	Water Colour.
578	Two Vignettes - - - - -	Do.
579	Do. - - - -	Do.
580	Studies of Swiss Costume - - -	Do.
581	French Dance in Sabots—Fishermen on the look out - - - - -	Body colour on blue.
582	Villeneuve—Gallery on the Splügen—Vevay	Pencil on brown.
436	Fortress - - - - - - - -	Water Colour.
437	Lausanne, Sunset - - - -	Do.
583	Moselle Bridge, Coblentz—Bridge over the Rhine, Coblentz - - - -	Do.
584	Two Views on Lake Lucerne - - -	Do.
585	The Lake of Annecy - - -	Do.
586	San Giorgio Maggiore, and Santa Maria della Salute, Venice - - - -	Do.
587	The Riva degli Schiavoni, and Lagoon, Venice - - - - - -	Do.
588	Sunset, Lake Lucerne—Night, Zurich -	Do.
589	Morning on Lake Lucerne, three Sketches -	Do.

ADDITIONAL SKETCHES OF VARIOUS STYLES AND PERIODS.

No.	Subject.	Method.
590	General View of Rome (1819)	Pencil Outline.
600	Studies for the View of "Rome from the Vatican," No. 503	Pen and body colour.
438	Sketches of the East Coast of England	Pencil Outlines.
601	Do. the Rhine and Meuse	Do.
439	Do. the Lake of Geneva	Do.
602	Do. Venice	Do.
603	Do. the Rhine and the Lago Maggiore	Do.
604	Do. Naples	Do.
605	Do. from Claude and in France	Do.
606	Do. of Dresden	Do.
607	The Arch of Titus, Rome	Pencil on grey.
608	Studies of Light and Shade—Glass Balls	Water Colour.
609	Do. Swans	Pen and body colour on brown.
440	Studies of Poultry	Pen and Pencil.
441	Buckingham Gate, Thames	Water Colour.
610	Source of the Arveron	Do.
611	Study of Grenoble	Do.
612	Do.	Do.
613	Folly Bridge, 1787	Do.
614	Study of Masts and Rigging	Water Colour.
615	Studies of Boats	Pen and Ink on brown and grey.
616	Studies of a Ship on Fire	Body colour on brown.
442	Sunset Studies	Body colour on blue.
617	Sketches—Rivers of France	Do.
618	Orleans and Nantes	Do.
442A	Nantes	Do.
443	Sketches—Rivers of France	Do.
619	Do. Do.	Do.
444	Do. Do.	Do.
620	The Loire—The Carrara Mountains	Pen and body colour on blue and brown.
445	Vignette of Mullet	Water Colour.
445A	Do. Mackerel	Do.
446	A Swiss Fortress	Do.
447	Grenoble	Do.
621	A Calm—a Breeze	Pen and Chalk on blue.
622	Carew Castle—Lancaster	Pencil Outline.
448	Caernarvon Castle	Do.
449	Wells Cathedral	Do.
623	Bridges	Do.

No.	Subject.	Method.
624	Cologne Cathedral—The Rhine - -	Pencil Outline.
450	Sketches at and near York - - -	Do.
451	Do. Do. - - -	Do.
452	The Rhine - - - - -	Body colour on brown.
453	Bellinzona - - - - -	Water Colour.
454	Fribourg - - - - -	Pencil and red outline.
455	Do. - - - - -	Do.
456	Landscape, Sketch - - - -	Water Colour.
457	Do. Do. - - - -	Do.
458	Do. Do. - - - -	Pencil.
459	Shipping Do. - - - -	Do.
460	Glasgow Do. - - - -	Do.

THE SMALL OCTAGON ROOM (WEST WING).

Contains four drawings by Cattermole, bequeathed to the National Gallery by the late Mr. John Henderson; seven crayon studies by Gainsborough, presented by Mr. Thomas Birch Wolfe; two drawings by Blake, presented by Mr. Geo. Thos. Saul; two Academy studies from life, presented by the Society of Arts; six water colour drawings presented by Miss J. E. Gordon; a water colour drawing by W. J. Müller, bequeathed by Mr. Leonard S. Pratten; a series of sketches by T. Stothard, presented by Mr. Henry Vaughan; and a crayon drawing by Dante G. Rossetti, bequeathed by Mr. John James Lowndes. The detailed list is as follows:—

30. Charcoal study for a landscape - - *By G. Cattermole.*
    12¼ inches *h.* by 17 inches *w.*
31. Scene of Ancient Monastic Life - - *Ditto.*
    12¼ inches *h.* by 17 inches *w.*
32. Scene of Ancient Monastic Life - - *Ditto.*
    12¼ inches *h.* by 17¼ inches *w.*
33. Charcoal and Sepia study for a landscape - *Ditto.*
    12½ inches *h.* by 16¾ inches *w.*

Presented by Mr. Thomas Birch Wolfe.

34. Crayon study for a landscape - - *By T. Gainsborough, R.A.*
    10⅜ inches *h.* by 14½ inches *w.*
35. Ditto - - - - - *Ditto.*
    10⅜ inches *h.* by 14½ inches *w.*
36. Ditto - - - - - *Ditto.*
    10 inches *h.* by 12⅜ inches *w.*

37. Ditto - - - - - *By T. Gainsborough, R.A.*
10¼ inches *h.* by 14½ inches *w.*

38. Ditto - - - - - *Ditto.*
10 inches *h.* by 12⅝ inches *w.*

39. Ditto - - - - - *Ditto.*
10⅝ inches *h.* by 14½ inches *w.*

40. Ditto - - - - - *Ditto.*
10¼ inches *h.* by 14½ inches *w.*

Presented by the Society of Arts.

41. Academy study from life - - - *By W. Mulready, R.A.*

42. Academy study from life - - - *Ditto.*

Presented by Mr. Geo. T. Saul.

43. "David delivered out of many waters" - - - *By W. Blake.*
16⅜ inches *h.* by 13⅝ inches *w.*

44. An Allegorical subject - - - - - - *Ditto.*
17 inches *h.* by 11¾ inches *w.*

Presented by Miss J. E. Gordon.

45. Sketch of Harlech Castle, Wales - - - *By David Cox.*
6 inches *h.* by 10¾ inches *w.*

46. Sketch of a Harbour - - - - - - *Ditto.*
3⅛ inches *h.* by 9¼ inches *w.*

47. Study for a sea-piece - - - - *By John Varley.*
4½ inches *h.* by 7¼ inches *w.*

48. Study for a Sea-piece, with fishing boats in a calm. *By John Varley.*
9½ inches *h.* by 13½ inches *w.*

49. A Cottage Fireside at Puckaster, with figures (Sir Willoughby Gordon and a Lady) - - } *By Sir David Wilkie, R.A.*
10 inches *h.* by 10¾ inches *w.*

50. Sketch in Spain - - - - - - *By John F. Lewis.*
(Presented to Lady Gordon by the Artist.)
10⅝ inches *h.* by 14⅛ inches *w.*

Bequeathed by Mr. Leonard S. Pratten.

51. A Lake-side Scene - - - - - *By W. J. Müller.*
9 inches *h.* by 12 inches *w.*

PRESENTED BY MR. HENRY VAUGHAN.

52. Sketches for the finished picture (No. 1163 in the Gallery) of the Pilgrimage to Canterbury } *By T. Stothard, R.A.*

BEQUEATHED BY MR. JOHN J. LOWNDES.

53. "Rosa Triplex" - - - - *By Dante G. Rossetti.*

NATIONAL GALLERY, BRITISH SCHOOL.

SCULPTURE.

SIR DAVID WILKIE, R.A. Statue, in marble, by Samuel Joseph. Presented to the National Gallery by an association of gentlemen in 1844.

THETIS AND HER NYMPHS, RISING FROM THE SEA, TO CONDOLE WITH ACHILLES ON THE LOSS OF PATROCLUS. Alto relievo in marble, by Thomas Banks, R.A. Presented to the National Gallery in 1845 by the sculptor's daughter, Mrs. Forster.

WILLIAM MULREADY, R.A. Bust, in marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

BUST OF THOMAS STOTHARD, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

BUST OF ROBERT VERNON, Esq., by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

BUST OF NAPOLEON I., Bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

BUST OF MR. WYNN ELLIS (Donor of the Wynn Ellis Collection). Presented by his nephew, Mr. H. Churchill, in 1878.

BUST OF WILLIAM BEWICK, the painter (1795–1866).* By John Gibson, R.A. Bequeathed by his widow, Mrs. Bewick, in 1871.

Vernon Marbles.

1. HYLAS AND THE WATER NYMPHS. A group in marble, executed in Rome, by John Gibson, R.A., *b.* 1791, *d.* 1866.

2. BUST OF THE MARQUIS OF WELLESLEY, Governor-General of India, by John Bacon, R.A., *b.* 1740, *d.* 1799.

3. BUST OF SIR WALTER SCOTT, Bart., by Sir Francis Chantrey, R.A., *b.* 1782, *d.* 1831.

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* *See* the "Life and Letters of William Bewick, Artist;" edited by Thomas Landseer, A.R.A. 2 vols. London, Hurst and Blackett.

4. Bust of the Right Honourable George Canning, after Nollekens, by E. H. Baily, R.A., *b.* 1788, *d.* 1867.

5. Bust of Sir Isaac Newton, after Roubilliac, by E. H. Baily, R.A.

6. Bust of Dr. Samuel Johnson, from a cast in the possession of the sculptor, by E. H. Baily, R.A.

7. Bust of the Duke of Wellington, after Nollekens, by E. H. Baily, R.A.

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